MARVEL No. 170 ● 20th FEBRUARY 1991 ● £1.95 U.S. $3.95 CAN $4.95

DOCTOR WHO MAGAZINE™

THE GUARDIANS OF PROPHECY

EXCLUSIVE 'LOST STORY' ARCHIVE INSIDE

ISSN 0957-9818 04

MATRIX DATA BANK

VIDEO COMPLICATIONS

John Magee of Bangor, Co. Down has two questions. The first is how come the Doctor didn't regenerate at the end of *The Brain of Morbius* after he is given the elixir to save his life – since the Time Lords use it to aid tricky regenerations. Apart from the boring answer that Tom Baker's contract wasn't about to expire I can only assume it was a general healing property of the serum which did the trick – after all the Doctor has been in other near-death situations and not regenerated.

John's other question is easier. Why is the BBC Video of *Death to the Daleks* dated MCMLXXXVI (i.e. 1986)? This is because BBC Enterprises added a new closing credit sequence for the video release to give full cast lists, and the tape was released in 1986. Viewers in America will notice that the dates on many of the feature versions of Hartnell stories are given as 1985 since again new video closing credits had to be added to these compilation prints.

MYSTERIOUS DALEK

Chris Collins of Buda, Texas has a couple of queries too. How come Salyavin can get brought back to life in *Shada* simply by Clare doing something funny whilst they travel in his TARDIS? The problem here is that different writers have different ideas of tricks you can play with time, and Douglas Adams had more imagination than most, so it's more likely than not a dramatic plot device rather than an SF concept. Something similar is when the TARDIS jumps a time crack in *The Space Museum* and the crew see their own fate as inanimate exhibits.

Again, question two is easier. Where does the Dalek at the end of *The Wheel in Space* Episode 6 come from? Well, it comes from the opening scene of *The Evil of the Daleks* Episode 2 as it guns down Kennedy. This is because in Britain, the transmission of *The Wheel in Space* was followed by a repeat of *The Evil of the Daleks,* complete with new voiceovers tagged onto Episode 1. This bridged the summer to *The Dominators* in which the Doctor comments about the projection of thought patterns being tiring.

QUICKIES

How come the Doctor didn't know who the Daleks were the first time he met them on Skaro, despite the fact they'd been chasing after him to London 1963 for the Hand of Omega, asks **Lucas Micromatis** of Tunnel Hill, U.S.A. Well, basically because the stories concerned were written twenty-five years apart by different writers and Mr Aaronovitch waived continuity in favour of a dramatic turn in the plot. Next question!

Three from **Chris Browning** of Bedford now. First, how old is the Doctor, as some Target books say 450 and some say 750. Well, again continuity blunders raise their ugly heads. In *The Tomb of the Cybermen* Episode 1, the Doctor says he is 450 years old in Earth terms. In *Doctor Who and the Silurians* Episode 6 he starts to lose confidence for the first time in several thousand years. However, the general age in the mid-1970s was settled on as about 750 such as 749 in *The Brain of Morbius* and *The Seeds of Doom* or nearly 760 in *The Power of Kroll.* He lies about his age in *The Ribos Operation* and Romana corrects this to 756. More recently, the Doctor has said he's over 900 . . .

The old chestnuts of where do the Cybermen come from comes up again, and the answer is indeed still Mondas. Why their planet of origin is continually given as Telos in novelisations such as *Doctor Who and the Cybermen* (which actually contradicts this on page 89!) is best addressed to the author, Mr Gerry Davis, c/o America.

The last question is about *The Five Doctors,* and where do the first three Doctors get snatched from since these events don't seem to fit into their chronology. The answer to this is I don't know, but it made a good story didn't it? All right, so it didn't make a good story, but it was great seeing them all together again! The novelisation from Terrance Dicks states that the first Doctor knew he was about to regenerate, so retired to a peaceful garden to take up bee-keeping! Presumably the third Doctor was snatched between *The Monster of Peladon* and *Planet of the Spiders,* although the second Doctor's knowledge of his trial indicates his visit to the Brigadier somehow miraculously fits in between *The War Games* and *Spearhead from Space.* ◆

"What happened?"
"Something's upsetting their plans - it's our chance to escape."

Jo and the Doctor, The Claws of Axos:3

Happy New Year, and may it bring a decision on the Doctor's television future! As we go to press and the dreaded Christmas schedules take their toll on **DWM** staff sanity, a quick mention for **Visions '90** in Chicago, the first major American convention magazine staff have appeared at. Apart from seeing two Doctors on stage at the same time - Pertwee and McCoy - it was good to meet many of the 1700 fans who attended the event. When you are suddenly faced with so many followers of the series in one place, you can't help but sit up and take notice!

I hope the fans attending that event went away intent on writing to the BBC about the show's future. Although no new decision has been announced as we go to press, letter writing campaigns to Save the Doctor are in full swing across the world and pressure is being kept up in the call for a new *Doctor Who* television series. If you haven't made your comment on the future of the show to the BBC, then do so **now**. On with the show...

MATRIX DATA BANK
Compiled by Andrew Pixley **2**
INTO THE VORTEX
Who's who, the Eighth Doctor(?), mad moments and dates to remember **4**
PIN-UP: *THE REIGN OF TERROR*
William Hartnell haggles for a change of clothes. Photos © BBC **6**
GALLIFREY GUARDIAN
More on the show's future, merchandise and convention updates **7**
LOST STORIES: *THE GUARDIANS OF PROPHECY*
A Sixth Doctor proposal by writer Johnny Byrne which never made it to the tv screen. Illustrated by Colin Howard ...**10**
WRITING *DOCTOR WHO*
Ian Stuart Black on The Macra Terror, Danger Man *and more* **15**
OFF THE SHELF................**18**
COLLECTOR'S CORNER......**20**
CENTRE SPREAD: SEASON FIFTEEN
Tom Baker and Louise Jameson promote the arrival of K9, back in 1977. Photo © Topham Picture Library **22**
THREATENING COATSTANDS
An interview with Jeff Rawle, who played Plantagenet in Frontios..........................**24**
STRIP: *THE MARK OF MANDRAGORA:2*
Time is running out for the Doctor and the hound of Mandragora might just outrun him too. Mounting terror from Dan Abnett, Lee Sullivan and Mark Farmer **27**
***YOU* ON WHO** **35**
THE SEARCHERS
A full rundown on the only new tv Who*-related show,* Search out Space.......................**38**
THE ACTION CONTINUES
Jon Pertwee on recent projects, Doctor Who *and more*.........**40**

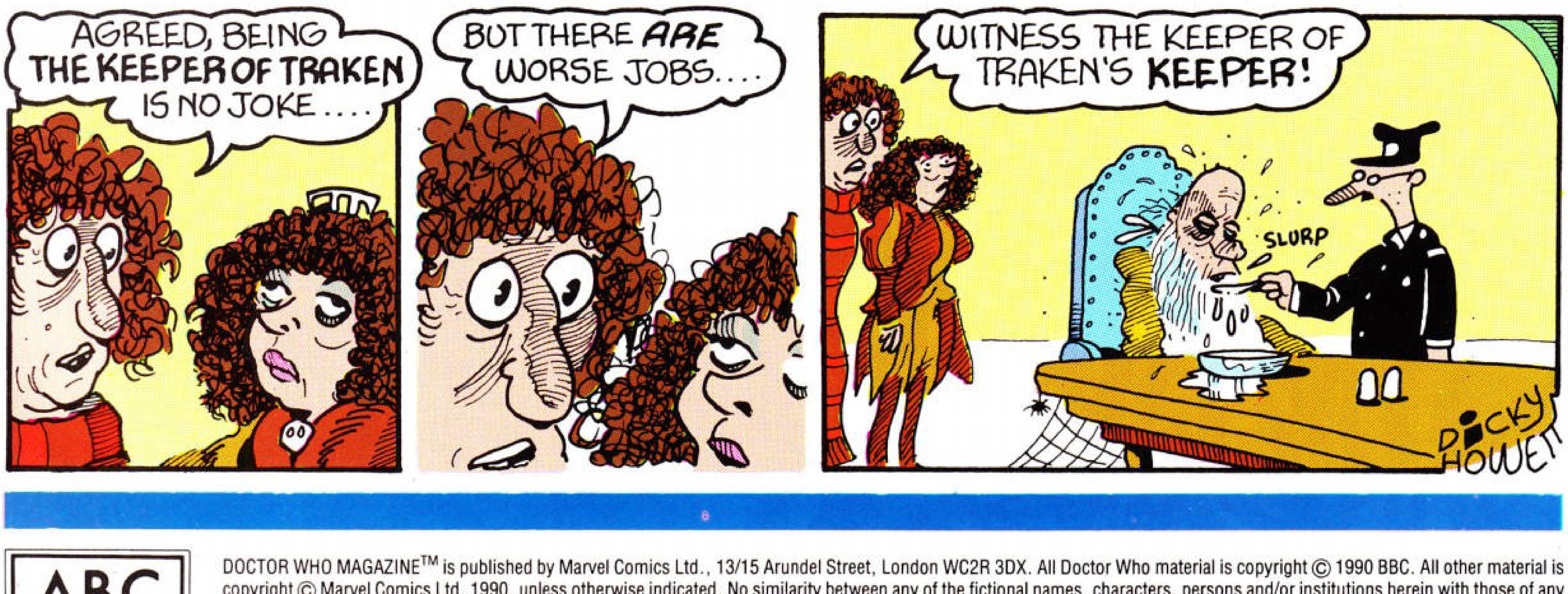
Senior Editor: **John Freeman**
Design: **Gary Gilbert**
Resident Mutant: **Dan Abnett**
Promotion: **Jane Sumner**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Excelsior: **Stan Lee**

Writers this issue: Mark Wyman, John McLay, John Freeman, Mark Gasper, Dominic May, Marcus Hearn, Gary Russell, David Howe, Liam Rudden and Joe Nazzaro.

Thanks this issue to: Stacey Clegg, Richard Hollis, Lee Sullivan, Johnny Byrne, Jeff Rawle, the *Search out Science* office, Jon Pertwee and Panopticon X organisers.

On the cover: Colin Baker at his first costumed *Doctor Who* press call. Photo ©BBC.

Doctor Who? by Tim Quinn and Dicky Howett

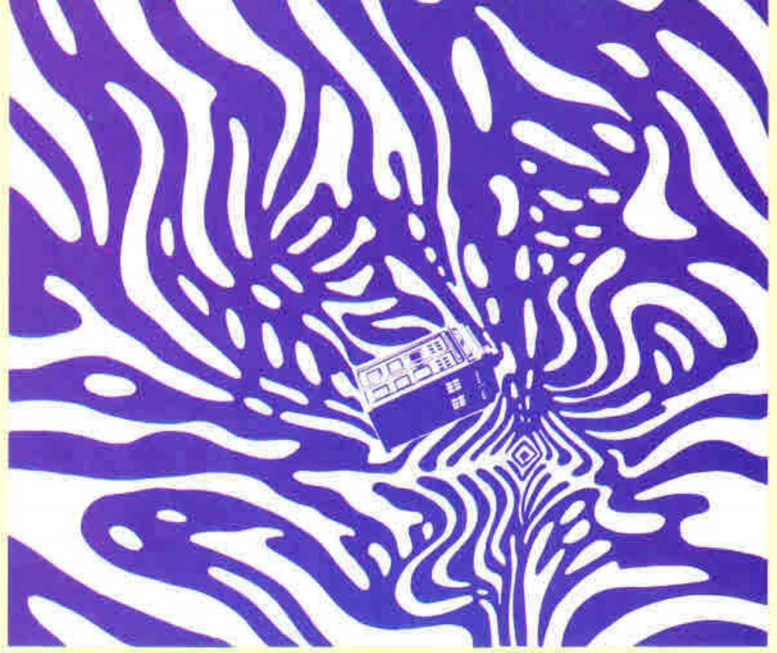

AGREED, BEING THE KEEPER OF TRAKEN IS NO JOKE....
BUT THERE ARE WORSE JOBS....
WITNESS THE KEEPER OF TRAKEN'S KEEPER!
SLURP
DICKY HOWETT

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

DOCTOR WHO MAGAZINE™ is published by Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

All Doctor Who material is copyright © 1990 BBC. All other material is copyright © Marvel Comics Ltd. 1990, unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts or photos.

For display advertising contact Jane Smale, Tel. 071-497-2121. Printed in U.K. and distributed by Comag.



INTO THE VORTEX

That Was the *Who* That Was . . .

The Edge of Destruction began on 8th February 1964, a unique two parter taking place entirely in the Doctor's ship and featuring only the regular crew. The story, also known as *Inside the Spaceship* (according to BBC documents compiled in 1963) involved forty-five minutes more TARDIS interiors than the whole of Season Twenty-Six...

The 16th February 1974 saw the conclusion of *Invasion of the Dinosaurs*. The first story I ever saw, it had me instantly hooked despite the puppet monsters (must have been my tender age). Since the nature of the beasts was meant to surprise, Episode One was billed simply *Invasion* – causing enough confusion with the 1968 Troughton Cyber-story for it to be junked from the archieves in the much-regretted purge of monochrome material.

The Seeds of Doom began on 31st January 1976, written by *Bergerac* creator Robert Banks Stewart and, like his Season Thirteen opener *Terror of the Zygons*, directed by the much missed Douglas Camfield. This was the last of his nine stories at the helm, still a record for any *Who* director. *The Keeper of Traken* hit British screens on the same date five years later (1981), a story which saw the debut of companion-to-be Nyssa (Sarah Sutton) and best enemy-in-waiting Anthony Ainley, taking on the role of the Master.

The Two Doctors was first transmitted on 16th February 1985, with Patrick Troughton's Doctor back in a third return visit, accompanied by Frazer Hines for his first full story since 1969's *The War Games*. The same month was to hold a less welcome development . . . but that's for the next issue. Stay tuned! ◆

Mark Wyman

ELEMENTARY, DOCTOR

Doctor Who Magazine readers have declared actor Jeremy Brett as the man they would most like to see play the Doctor in a future series or film, following a recent survey. One of the few fine British character actors yet to appear in the programme, he is perhaps best-known for his interpretation of Sherlock Holmes, both for the ITV series and subsequent West-end stage production.

Congratulations to him, and also to Cyberleader David Banks who was voted into second place; he played the Doctor briefly during Pertwee's run on the play, *The Ultimate Adventure*. In third place was Richard O'Brien, actor, presenter of Channel Four's futuristic game show, *The Crystal Maze* and also creator of the 'other' cult stage musical, *The Rocky Horror Picture Show*.

In a remarkable vindication of his popularity with the public during a brief tenure as the Doctor, Sylvester McCoy was placed fourth in the poll. He was the highest ranked actor to have already played the Doctor. His nearest rival, Colin Baker, ranked well down the field at joint-eighteenth.

Other actors in the top ten were John Cleese, Robert Hardy, Tony Robinson, Brian Blessed and Michael Palin. A total of 120 actors (and actresses) were nominated, some were serious suggestions and others not so serious. Surely you don't want Gazza to start acting as well?

John B. McLay

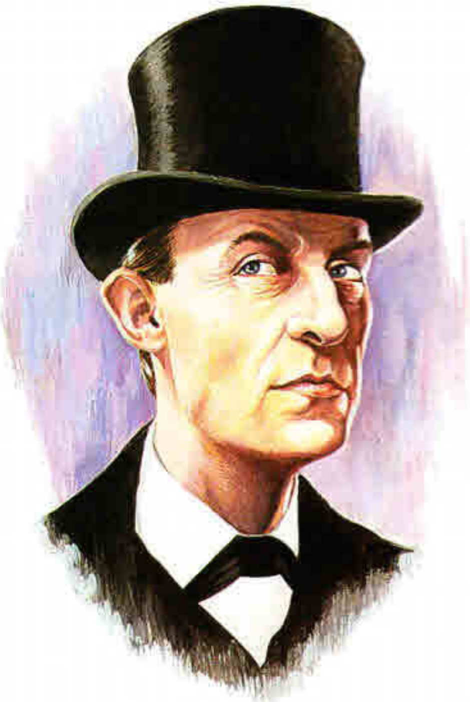
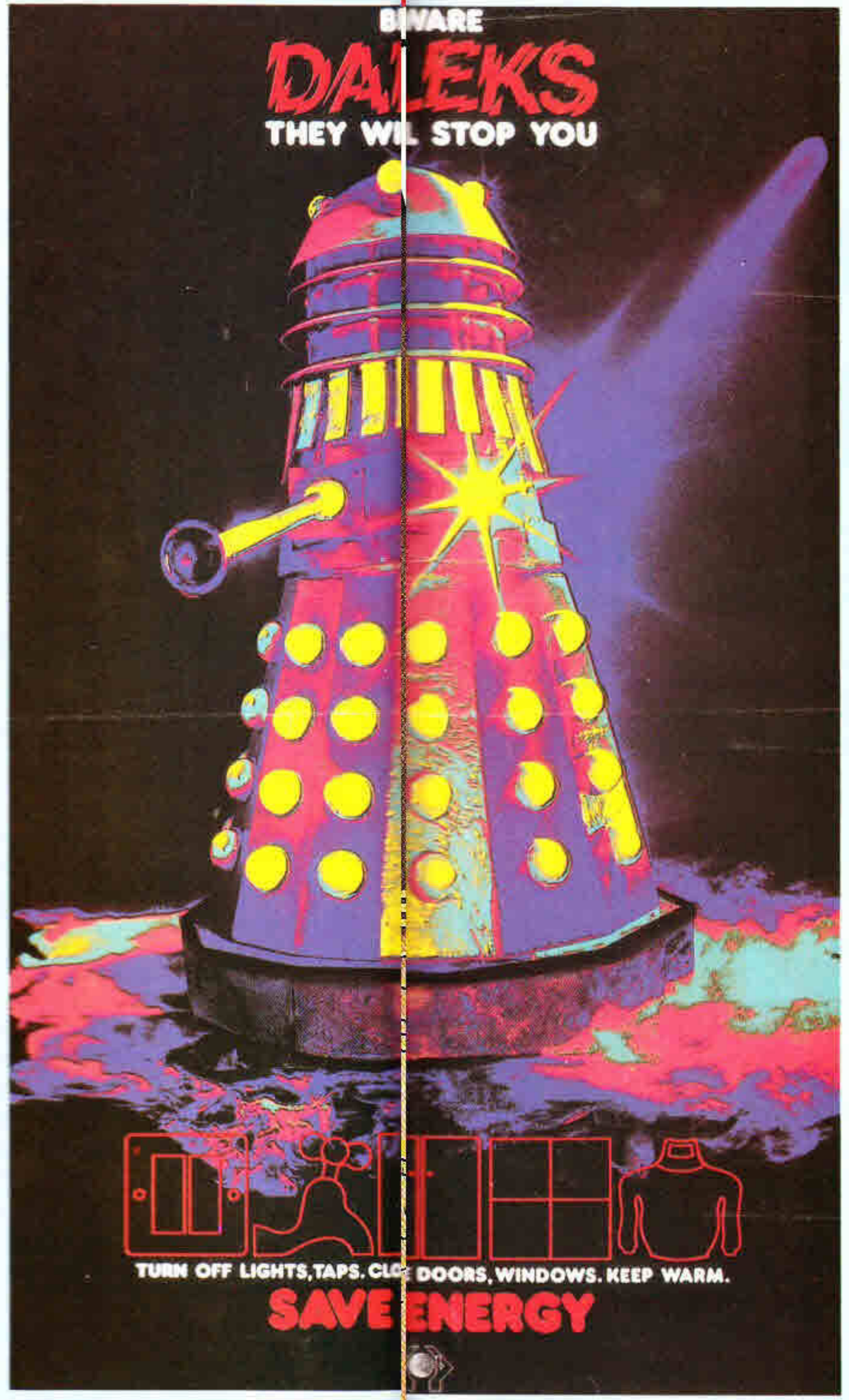


Illustration: Lee Sullivan


B WARE
DALEKS
THEY WI STOP YOU
TURN OFF LIGHTS, TAPS. CLO DOORS, WINDOWS. KEEP WARM.
SAVE ENERGY

★ While the Government were busy preparing to sell us the electricity power industry, the advertising company running the campaign thought up many different concepts to attract potential buyers. We're told that the Daleks, feeding off electricity as they do in their first story, were just one of the ideas put forward. Selling off their own resources? Not even the pepperpot perils would be so stupid... The Daleks are well known for saving as much energy as possible, as you can see from this poster printed in 1983 and supplied to DWM by Peter Linford.

Despite Jon Pertwee's feelings about some aspects of recent *Doctor Who*, he has great regard for the Seventh Doctor, Sylvester McCoy. Remembering the press conference the two actors attended in America to announce the new Doctor back in 1987, Jon laughs as he recalls Sylvester's antics. "He was walking about in the auditorium and I said, "Who are you, wandering about?" and he said, "That's right." I said, "What's right?" and he replied, "Well, you said 'Who are you,' and I said 'That's right'. So I asked again, "Who are you?" and he said, "Yes!". So then I announced, "Ladies and Gentlemen, it's Sylvester McCoy, the new Doctor Who!" It was quite a nice way to get into it. We just ad-libbed it and then he did this marvellous piece of schtick. There was this very large gentlemen of considerable weight and size sitting in the front row. It was a high platform stage we had to get up on and I said, "Help Sylvester up."

"I don't know how he did it, but we were hauling and heaving to get him up and when we got him on stage, it wasn't Sylvester at all – it was this enormous gentlemen who had been sitting in the front row and Sylvester was sitting in his seat. It was frightfully funny!"

Vignette by Joe Nazzaro, who talks to Jon Pertwee in depth on Page 40, twenty-one years after he first took the role of the Doctor. Picture shows Sylvester McCoy and Jon Pertwee on stage at Vision '90 in Chicago, report Page 9.

Harry Enfield's Television Programme, produced by Hat Trick Productions for the BBC, recently had a bizarre comment to make on *Doctor Who*. Two characters, Freddie and Jack (one representing the British Labour Party and the other a Tory, played by the indomitable Harry Enfield) are two old political activists being readied for going out. As they're being dressed in coats and appropriate red and blue scarves, the conversation has got round to discussion of public conveniences. Freddie is unimpressed with government measures:

FREDDIE: They've created not public conveniences but public inconveniences.

JACK: Now Freddie knows this isn't the case. Under this government, the increasing number of Super Loos...

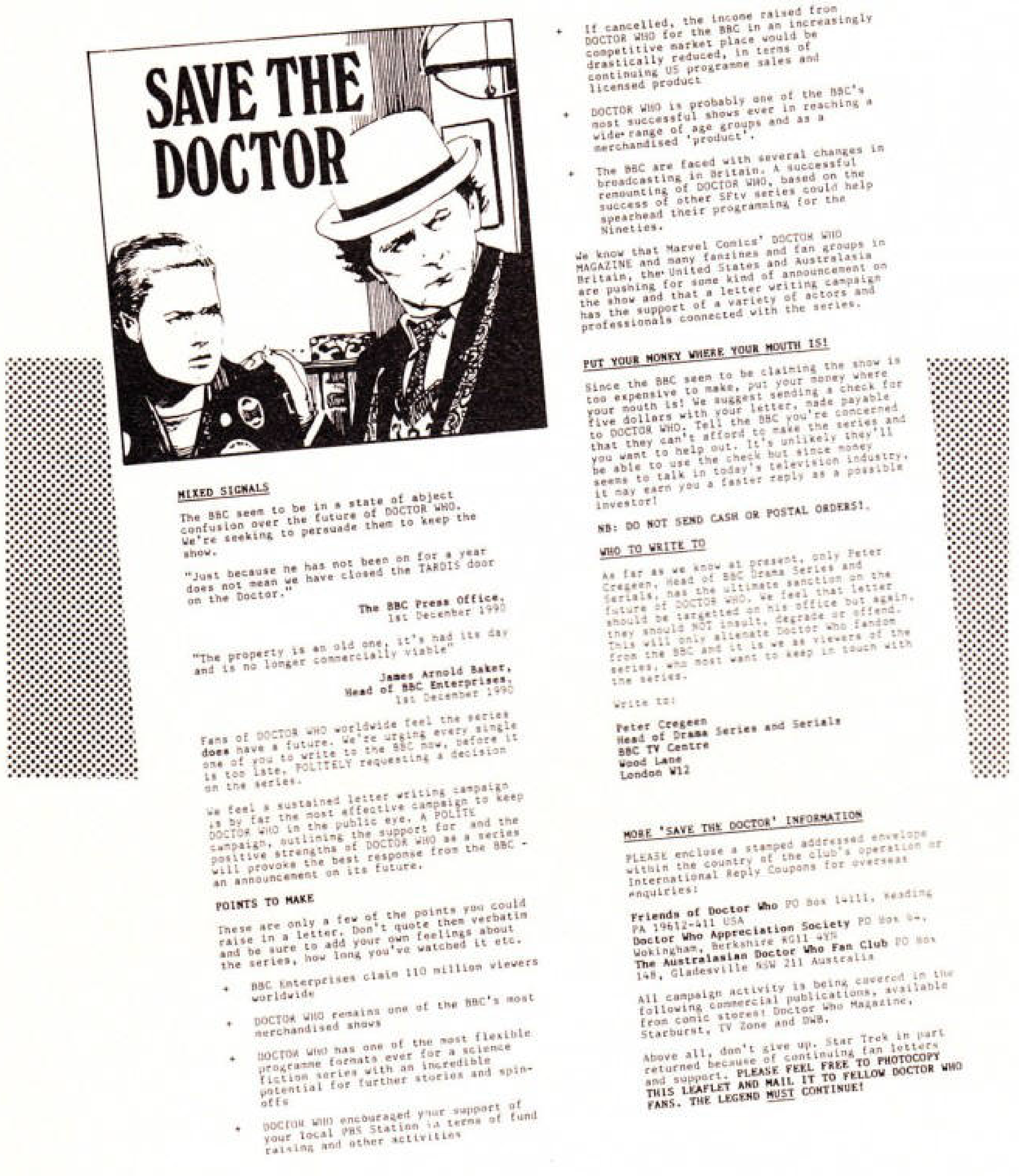
FREDDIE: Come off it Jack! Those monstrosities aren't what any decent working man would call a toilet. They're more like something out of *Doctor Who*.

JACK: Well, may I point out that *Doctor Who* under this government has improved considerably under the firm and strong leadership of Sylvester McCoy and it's much better than it was under the Labour government, with that man who played Worzel Gumidge.

FREDDIE: Nonsense. Under Labour, we had Cybermen...

Harry may not know his *Doctor Who*, but he certainly knows politicians...

Gallifrey Guardian


SAVE THE DOCTOR

MIXED SIGNALS

The BBC seem to be in a state of abject confusion over the future of DOCTOR WHO. We're seeking to persuade them to keep the show.

"Just because he has not been on for a year does not mean we have closed the TARDIS door on the Doctor."

The BBC Press Office,
1st December 1990

"The property is an old one, it's had its day and is no longer commercially viable"

James Arnold Baker,
Head of BBC Enterprises,
1st December 1990

Fans of DOCTOR WHO worldwide feel the series **does** have a future. We're urging every single one of you to write to the BBC now, before it is too late, POLITELY requesting a decision on the series.

We feel a sustained letter writing campaign is by far the most effective campaign to keep DOCTOR WHO in the public eye. A POLITE campaign, outlining the support for and the positive strengths of DOCTOR WHO as a series will provoke the best response from the BBC - an announcement on its future.

POINTS TO MAKE

These are only a few of the points you could raise in a letter. Don't quote them verbatim and be sure to add your own feelings about the series, how long you've watched it etc.

- BBC Enterprises claim 110 million viewers worldwide
- DOCTOR WHO remains one of the BBC's most merchandised shows
- DOCTOR WHO has one of the most flexible programme formats ever for a science fiction series with an incredible potential for further stories and spin-offs
- DOCTOR WHO encouraged your support of your local PBS Station in terms of fund raising and other activities
- If cancelled, the income raised from DOCTOR WHO for the BBC in an increasingly competitive market place would be drastically reduced, in terms of continuing US programme sales and licensed product
- DOCTOR WHO is probably one of the BBC's most successful shows ever in reaching a wide range of age groups and as a merchandised 'product'.
- The BBC are faced with several changes in broadcasting in Britain. A successful remounting of DOCTOR WHO, based on the success of other SFtv series could help spearhead their programming for the Nineties.

We know that Marvel Comics' DOCTOR WHO MAGAZINE and many fanzines and fan groups in Britain, the United States and Australasia are pushing for some kind of announcement on the show and that a letter writing campaign has the support of a variety of actors and professionals connected with the series.

PUT YOUR MONEY WHERE YOUR MOUTH IS!

Since the BBC seem to be claiming the show is too expensive to make, put your money where your mouth is! We suggest sending a check for five dollars with your letter, made payable to DOCTOR WHO. Tell the BBC you're concerned that they can't afford to make the series and you want to help out. It's unlikely they'll be able to use the check but since money seems to talk in today's television industry, it may earn you a faster reply as a possible investor!

NB: DO NOT SEND CASH OR POSTAL ORDERS!.

WHO TO WRITE TO

As far as we know at present, only Peter Cregeen, Head of BBC Drama Series and Serials, has the ultimate sanction on the future of DOCTOR WHO. We feel that letter should be targetted on his office but again, they should NOT insult, degrade or offend. This will only alienate Doctor Who fandom from the BBC and it is we as viewers of the series, who most want to keep in touch with the series.

Write to:

Peter Cregeen
Head of Drama Series and Serials
BBC TV Centre
Wood Lane
London W12

MORE 'SAVE THE DOCTOR' INFORMATION

PLEASE enclose a stamped addressed envelope within the country of the club's operation or International Reply Coupons for overseas enquiries!

Friends of Doctor Who PO Box 14111, Reading PA 19612-411 USA
Doctor Who Appreciation Society PO Box 6-, Wokingham, Berkshire RG11 4YN
The Australasian Doctor Who Fan Club PO Box 148, Gladesville NSW 211 Australia

All campaign activity is being covered in the following commercial publications, available from comic stores: Doctor Who Magazine, Starburst, TV Zone and DWB.

Above all, don't give up. Star Trek in part returned because of continuing fan letters and support. **PLEASE FEEL FREE TO PHOTOCOPY THIS LEAFLET AND MAIL IT TO FELLOW DOCTOR WHO FANS. THE LEGEND MUST CONTINUE!**

MIXED SIGNALS

As campaigns continue to keep *Doctor Who* in the public eye and provoke a decision on the future of the series on television, the BBC are sending out mixed signals in response to enquiries. As we went to press there'd been no announced decision on the format any new televised *Doctor Who* might take but the BBC remain committed to new production.

Peter Cregeen, Head of BBC Drama Series and Serials, is the man who has been given the final decision on the future of *Doctor Who*. According to one independent tv producer, all enquiries about the show are being addressed to him. Fans were enraged however when the Head of BBC Enterprises, James Arnold Baker, was questioned about the future of *Doctor Who* on Channel Four's *Right to Reply* programme in early December. **DWM** has learnt that although quoted as saying "The property is an old one, it's had its day and is no longer financially viable," these were his personal comments and *not* a reflection of Enterprises policy.

In the days following the 'Phone-In-Day of Action' on 30th November the BBC Press Office was adamant that the corporation was not "shutting the door on the Doctor," as reported last issue. The BBC Enterprises Press Office knew nothing of Mr Baker's comments until contacted by **DWM**. However, the continuing delay on a decision about the independent production of the series has provoked sustained worldwide alarm from the show's many fans. The *Doctor Who* Appreciation Society in Britain and the Friends of *Doctor Who* in the United States are continuing to urge all their members to write letters to the BBC *politely* asking for news. Both organisations co-ordinators felt letters were far more effective, since like many major companies, the BBC at present has a policy of replying to every enquiry about their 'product'.

Phone-In Abuse

The BBC logged about five hundred calls on 28th November asking for information on the series' future. All calls to James Arnold Baker's office were reportedly abusive, exactly the sort of action DWAS fear will totally alienate the fans from the BBC. In the national press, certain (previously anonymous) organisers of the phone-in campaign were linked with the Society, despite denials from the DWAS that they were behind it.

Despite the coverage of the campaign by *Right to Reply*, which featured **DWM** writer Richard Landen, calling for a return of the series under a new production team, *The Stage and Television Today* commented that the only people who would benefit from the campaign would be British Telecom and Mercury. In conversation with several journalists who phoned the **DWM** offices about the action, it seems they regarded the event as lunatic. This was exactly the label the Day of Action's organisers feared fans would get with more high profile action such as a possible demonstration outside BBC TV Centre.

In a letter to one **DWM** reader from the *Radio Times* offices, an optimistic note was stuck with the information that "they are still awaiting a decision from "above" as to whether *Dr Who* (sic) will remain a BBC production or will be overtaken by an independent company. The good news is that plans for a new series are definite and filming will be underway as soon as possible." The waiting game continues. . .

PROGRAMMING REVISIONS CONTINUE

The BBC soap *Howard's Way* (co-produced by former *Who* writer Mervyn Haisman) has been cancelled and changes continue to be made in the BBC's schedules for 1991-92. The company looks set for battle royal as BSkyB seeks to increase its market share of the tv audience and franchise decisions are made on the future of the ITV network. Sweeping changes in commercial broadcasting are being discussed which look set to affect ITV's programme funding and individual programmes. The BBC will be examining these very closely as its own funding is put under closer scrutiny.

In the face of such uncertainty, it comes as no surprise to learn that the future of *Doctor Who* is still undecided, despite acknowledged public affection and tremendous fan support for the BBC's longest running drama series. The only new *Doctor Who* related material on BBC television in eleven and half months was transmission of *Search out Space*, an educational programme featuring the Doctor, Ace and K9 in a bizarre 'game show' designed to generate interest in space exploration. Let's hope this isn't the last we'll see of the Seventh Doctor and Ace on tv!

Over at the troubled BSkyB, Galaxy slipped quietly away at the beginning of December, with *The Daleks* in mid-run. Although negotiations are continuing, it seems very unlikely that old BBC shows will turn up on Sky One, the new entertainment channel. The Office of Fair Trading is apparently investigating satellite dish owners' complaints on the takeover.

***Search out Space* feature, Page 38.**

ERA TAPES

John Nathan-Turner has outlined some of his ideas on the two planned Era Tapes to be released later this year, the first at present planned to cover the Hartnell Years and the other Jon Pertwee. The tapes will feature episodes from stories either incomplete or in Pertwee's case, possibly material from stories where no 625 line colour copies of stories currently held in the BBC archive. Of the fan favourite *The Dæmons*, for example, only Episode Four is available in a UK acceptable transmission format. However, BBC Video have released *Death to the Daleks* which contained colour material converted from United States format copies of that story's episodes.

Sylvester McCoy looks set to provide linking material for the Hartnell Era tape, provisionally scheduled for release in mid-1991.

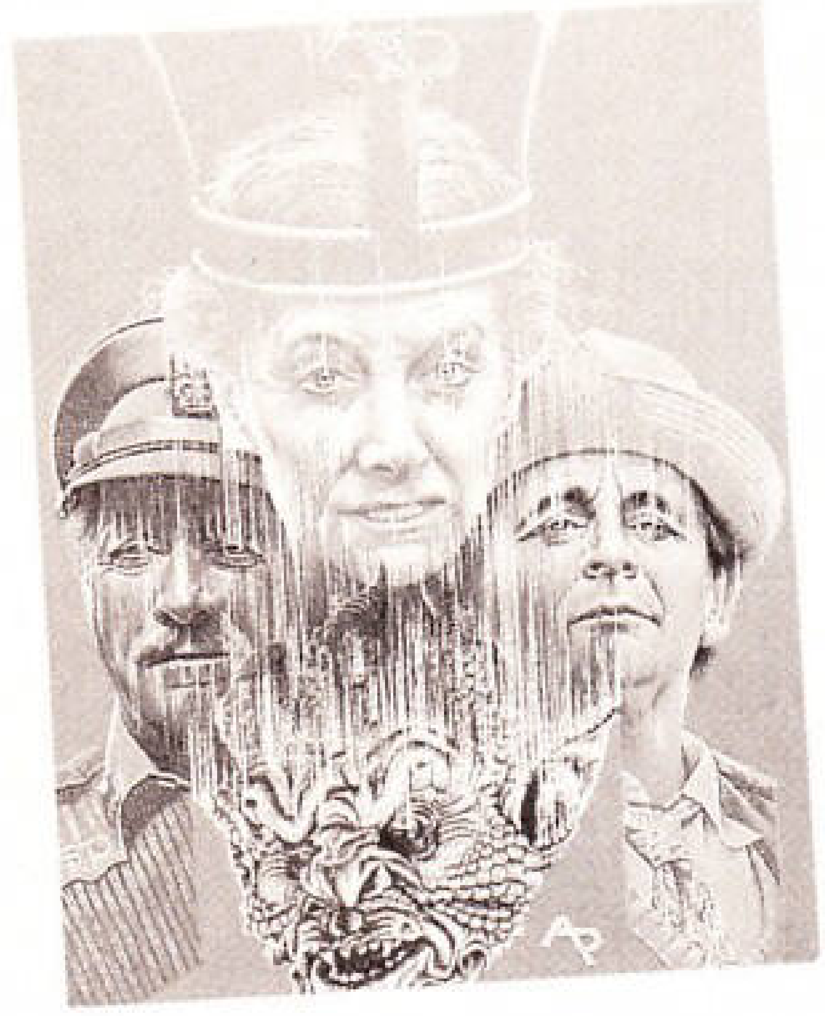
▶

Doctor Who fans got together for the BBC's *Children in Need* on Friday 23rd November to push a Dalek around various London locations used in the series. The push end at BBC TV Centre but unfortunately for the tired walkers, they didn't make it onto television itself. The International *Doctor Who* Network are still waiting for all pledges to come in, but the stunt looks to have raised over £1000 for the various charities supported by the BBC's mammoth telethon. Photo © Henry C. Eggleton.

◀ Both *The Chase* and *Robot* have now been dropped from the provisional BBC Video schedule for this year, published in **Issue 168**.

BOOKS SCHEDULED

Battlefield is now set for a July 1991 release. The line-up for reprints of older novelisations and New Adventures continues, all with new covers by Alister Pearson. The latter half of 1991 (the first six months' books list was published last issue) looks as follows: July, *The Krotons*, *The Chase*; August, *Planet of Spiders*, *The Three Doctors*, *Timewyrm II* (by Terrance Dicks): September, *Genesis of the Daleks*, *The Masque of Mandragora*, *The Pescatons* (Victor Pemberton's novelisation of his 1975 record script); October, *Timewyrm III* (by Nigel Robinson); and December, *Timywyrm IV*, by Paul Cornell who has recently written several fiction pieces for **DWM** including a comic strip which will appear in **Issue 174**, the TARDIS Special Issue.



The New Adventures are now being released on a two-monthly basis and the second series is in the process of being commissioned, to appear in early 1992.

Reprints continue from October at the rate of two a month. We'll hopefully have details on those in time for next issue.

Marvel's *Doctor Who* Year Book is at its early stages, but will include feature material, a sixteen page strip featuring the Third and Fourth Doctors, plus 'Brief Encounters' from a variety of *Who* names, including John Lydecker. This will be on sale in Britain at the end of July and will be distributed in the United States.

On a separate merchandise front the Dapol Tom Baker 4" figure is now available, minus scarf!

FILM NEWS RUMOURS, INC.

Rumours, rumours, rumours seem to be the order of the day concerning the *Doctor Who Motion Picture* as December brought no new information. Green Light are keeping their project firmly 'under wraps'; doubtless concerned that plot elements may be extracted by rival companies prior to Autumn 1991 pre-production.

The British popular press continued to promote actor Rutger Hauer as the movie Time Lord whilst Caroline Munro's involvement remains undisclosed at this time. Older fans can see them in the film *Bloodhounds of Broadway* and the horror genre video release *The Black Cat*, respectively.

"Some of the big stars can command anything up to twelve million for their services these days," noted Peter Litten in April last year, regarding his preference for an actor who displayed 'necessary eccentricity' to play the Doctor. Surprisingly, therefore, British actor Julian Glover (last seen as Walter Donovan in *Indiana Jones and The Last Crusade*) has been linked with that infamous shortlist. Glover is not the archetypal star of Hollywood tradition but a jobbing actor, one of a continually busy type to which the late Patrick Troughton belonged and the backbone of the industry. The rumour is probably related to his comments at last May's Glasgow convention (see **Issue 163**). His career spans numerous film and tv appearances from Hammer's *Quatermas and the Pit* to *Casualty*.

All casting remained dependant upon script which, it has been confirmed, is currently undergoing a redraft under the aegis of producers/writers Peter Litten and George Dugdale. As yet it has no official working title.

Apologies now for confused principal location shooting dates; a hazard of conducting enquiries by phone! Primary location filming is not 'towards the middle of 1991' as reported by provisionally set for late Spring or early Summer 1991.

Bids for the production areas of designer and visual effects chores are rumoured to have been offered to Roy Thornton (see **Issue 157**) and Derek Meddings' Magic Camera Company – responsible for *Moonraker*, *Superman II* and *High Spirits*. The team are widely known for their acclaimed motion control camera sequences in *Batman* (for example, the Batwing swooping down into the streets of Gotham City) and landscape miniatures as seen in *Never Ending Story Part Two*. As before, all reports remain unsubstantiated as of going to press.

Whether or not this is indicative of the film's supposedly high effects content – hinting in favour of a European backing company – is open to interpretation. When queried upon the nationality of the 'unnamed backer' (see last issue) Litten's assistant stated "There are various financial areas we are investigating at the moment so I'm not able to say just yet what companies we'll be dealing with."

Mark Duncan.

TOMB SIGHTED?

During the three day Visions '90 event, the **DWM table** was visited by a fan who claims to have seen *Tomb of the Cybermen* in the Far East in 1978. The sparse details, which included transmission date, have been passed onto the BBC Archives. Fans in Canada are now searching for a possible print of *Marco Polo*, with full assistance from the television company that broadcast the series in the Sixties. Since the story was shown in different time zones, it's possible a copy may have survived.

Meanwhile, disturbing rumours have reached us that a consortium is working together to keep a copy of a missing Hartnell episode, believed to be *Tenth Planet: 4*, *out* of the BBC Archive, to keep its black market value high amongst selfish fans. More on this if and when we get it.

DOCTOR WHO – THE EVENT

In a year packed almost to capacity with *Doctor Who* conventions, the surprise gem was "*Doctor Who*: The Event", a one-day media studies course held on Saturday November 17th 1990.

Winner of a National Training Award in 1989, Wakefield District College boasts a wide range of media related courses open to the public. "*Doctor Who*: The Event" was the Short Course Unit's first bid to stage a nationally publicised teach-in.

The first guest speaker was John Nathan-Turner. Freed now from diplomatic obligations to the BBC, this was virtually his first opportunity to discuss in depth the Corporation's attitude to *Doctor Who*, the problems he faced over the last decade as Producer, and his feelings about the show's future.

The star guest of the day was undeniably Jon Pertwee, resplendent, as always, in his third Doctor garb. Although the cherished *Doctor Who* anecdotes were covered, Pertwee's session concentrated much more on his life as an actor, his perspective on the current state of the British TV/film industries, and his personal memories of stars past and present.

The afternoon sessions were more technical in nature. Jeremy Bentham, armed with a farrago of soundtracks and slides, gave a audio-visual presentation the role played by all the many behind-the-scenes departments towards making an episode of *Doctor Who*. After that, the platform was turned over to Mark Ayres who demonstrated, step by step, the stages he went through in building up the incidental music for *Ghost Light*.

'Course reading material' was available via the presence of the "Sheffield Space Centre" stall, as well as a special £1 souvenir booklet prepared by Course Director, Clive Eardley.

For further information on this event, plus details of other Wakefield College tutorial studies, enquirers are invited to call Pat Hamblin of the Short Courses Unit on 0924 384017 during office hours.

Jeremy Bentham

UPCOMING CONVENTIONS

Plenty of convention activity is going on on both sides of the Atlantic. **Omnicon** takes place in Florida next month and Jon Pertwee will be attending **Whossier Con 1** in April, in Indianapolis. Joining him there will be John Levene and Richard Franklin in a special UNIT Reunion, with Nicholas Courtuney and Katy Manning also tentatively scheduled to appear. **DWM** Editor John Freeman will also be there, just as *The Mark of Mandragora* story, featuring UNIT, comes to a close in the magazine. Further details from Whossier Con 1, PO Box PO Box 51133 Indianapolis IN 46251.

In Britain, the first of the big convention of the year is **Manopticon**, which features the first ever appearance of Jackie Lane (Dodo). Other guests (work permitting) are Jon Pertwee, Colin Baker, Elizabeth Sladen, Sophie Aldred (confirmed), Sarah Sutton, Deborah Watling, Nick Courtney and many more. If the guest list stays on target, this could be a real scorcher. Details, Manopticon Registration, 22 Seven Acres Lane, Norden, Rochdale, Lancs. OL12 7RL.

Finally, **Panopticon XI** will take place at the Hotel Leofric, Coventry over the August Bank Holiday (details: Dominitemporal Services Ltd., 17 Melrose Avenue, London SW19) and **Nebula '91** is on target for September 14th and 15th 1991 at the Crest Hotel, Liverpool (details: Nebula '91, 15 Harradon Road, Walton, Liverpool L9 0HD). **Visions '91** will take place in Chicago, November 22nd-24th Details, Visions '91, Her Majesty's Entertainment, PO Box 1202 Highland Park, Illinois 60035 USA. Be there!

BEYOND THE TARDIS

It is with regret that I report the death of actor **Mostyn Evans** on November 23. A stalwart of the Pertwee era, he first appeared as an extra in *Doctor Who and the Silurians* during Season Seven. He next turned up at the tail end of Season Ten as miner Dai Evans in *The Green Death* before reappearing as the Exillon High Priest in *Death to the Daleks* the following year. Also recently deceased is **Dudley Jones** who played the scientist Dyson in **William Hartnell's** regeneration story, *The Tenth Planet*.

Directors: Derrick Goodwin, who was behind cameras of *The Invisible Enemy*, is producing and directing *Taking the Floor*, a new six part BBC situation comedy being made by independent Alamo Productions of *Birds of a Feather* fame.

Finally, former companion **Sarah Sutton** is expecting a baby in the summer. Congratulations!

◆

Reporters this issue: John Freeman, Mark Duncan, Jeremy Bentham and Mark Gasper. Beyond the TARDIS compiled by Dominic May.

WHO in review

Photo © Paula Bentham

VISIONS

This convention proved that multi-day, fan-run "mega cons" could still be handled properly and be a success. We weren't able to confirm attendance with the organizer in time to meet this issue's deadline, but I estimate it to be 1700 plus over the three days. (There were several hundred fans that I know who had purchased the full three-day ticket.) With over a dozen guests from *Doctor Who*, *Blake's 7*, *Robin of Sherwood* and *The Avengers*, there was never a lack of things to do and people to see.

The concept for arranging the weekend's activities was well-designed and considerate of fans' time. Panels, photograph and autograph sessions were arranged so that fans of a particular show (ie. *Who* or *Trek: TNG*, etc.) wouldn't miss anything. 'Punch cards' were used for the photo and autograph lines so that no one would be greedy and try to go through line twice. This system worked well, but only to a point. A couple over-zealous "security" guards (fans who were selected by the organizers to look after guests and fans) took their jobs a bit too literally. This is an important function for an event of this nature and size, but when a "security" person closes off an autograph line containing only four more people because there is "no more time," they need to be slapped!

The *Who* guests (Jon Pertwee, Sylvester McCoy, Sophie Aldred and Frazer Hines, plus stunt coordinator Terry Walsh and our own John Freeman, along with writer John Peel and editor/publisher Jeremey Bentham) were the hit of the weekend. Their respective panels attracted lots of fans, and their cabaret performances were quite memorable. (Frazer Hines' rendition of "Doctor Who Had A Farm" is not be missed. Sophie sang a lovely acapella tune called "My Little Jelly-Face." Sylv amazed us with his magic skills by correctly picking the correct pork sausage that had been selected by a member of the audience from a "deck" of sausages that Sylv had "shuffled" before our very eyes. Jon closed the cabaret with a hilarious variety show, proving that, in this area, *he* is The Master.)

Fans were also able to see Sophie and Sylv together for the first time at a U.S. convention. More than a few fans voiced their hopes that this dynamic duo would not be split-up. Everyone loves the chemistry between The Seventh Doctor and Ace. Unfortunately, neither performer is optmistic about their future with the show.

The most eagerly-awaited panel was that of the Two Doctors – Messers. Pertwee and McCoy – along with Terry Walsh. Unfortunately, the panel was delayed in starting and lasted less than an hour. But what fun it was to see them together. The two were introduced "in order of regeneration," meaning Jon came out first. With his commanding presence and flowing cape, he made an impressive entrance. Next out was Sylv, or rather someone who *looked* like him. Fans knew something was afoot when Sylv's voice was heard, but he wasn't moving his mouth on-stage. The "real" McCoy then came out, dismissed his doppleganger and planted a big kiss on Mr. Pertwee! Their panel retained this air of jocularity, with the Two Doctors trading quips.

The pair of them promised *not* to start a new series of on-stage water pistol "battles," as had been done between Jon and the late Pat Troughton. (All in good fun, or course. This brought back a lot of fond memories as John told how convention organizers provided larger and larger "armaments" to Pat and Jon, to the point where Jon ultimately received a water gun connected to a five-gallon reservoir back pack!) The mood wasn't always light, as Jon shared several stories about close calls with death – his own and that of stunt people – during the filming of stories. (Sometimes those realistic-looking stunts were a bit *too* realistic!)

Jon also answered "the" question on all of our minds: What of the future of the tv series? He told us that he had spoken a couple weeks previously with John Nathan-Turner, who told him that the BBC was basically unwilling to continue producing the show, and that a decision was to be made about allowing another company make it, or announce that the programme's "time had come." Sylv followed this by stating that he didn't expect to be able to be in any more episodes. Fans can only hope that an opinion expressed by moderator Eric Hoffman could come true: that the BBC would have the good sense to allow The Seventh Doctor to regenerate back into the *Third* Doctor. The room shook with applause at this suggestion. With both actors amenable to this all we need is for the BBC to say "OK"!

Photo © Paula Bentham

WHO'S AMERICA

As we reported last month, the ***Doctor Who* Fan Club of America** has regenerated. Early indications left it unclear whether the former head of the club, Ron Katz, would have any involvement in this new incarnation. In talking with, and listening to, other fans in the States there was a genuine concern about whether the new organizer would be completely free to run things properly.

I'm happy to say that the club is going to be handled much better than in the past. New organizer Andrea Phillips intends to erase any doubt from fans' minds, and make the club's newsletter informative, entertaining and timely. I've spoken with Andrea periodically over the past two years on other *Who*vian matters and I respect her intentions and abilities. I was finally able to meet her at the Visions '90 convention in Chicago over Thanksgiving weekend, which gave me the opportunity to discuss things with her a bit more in-depth.

It became clear that there is separation between the old club and her new version. In fact, a sign behind her table in the dealers' room read "Under New Management." She's a sweet, hard-working young woman with a very positive attitude and desire to make the club succeed. By the end of the weekend, I know that Andrea had heard plenty of comments about the "old" DWFCA from fans, former members and merchants. Undoubtedly, this made her keenly aware of general feeling about the club and the tough challenges ahead. I'm confident Andrea will meet them and accomplish her goals. (I'm also hopeful for a *united* fandom in this country, with both national *DW* clubs working together for fans.)

People may join (or re-join) the DWFCA by sending $5 U.S. to: PO Box 6024, Denver, CO, 80206, USA. Current members may take advantage of a special offer: For $10, you can renew your membership and receive a New Logo lapel pin.

Mark Gasper.

Guardians of PROPHECY

Following our interview with writer Johnny Byrne last issue, we are pleased to publish an adaptation of his proposed storyline for a second Traken Union story featuring the Sixth Doctor and Peri, illustrated throughout by Colin Howard. . .

The planet Serenity is presided over by the Elect, an unchanging body of aristocrats. They are also guardians of the all powerful 'Phophecy'. They hold the seat of power in the Benign Union. At a meeting in the Guardian's chamber, ". . .the Guardian – austere and impressive, he rises to address the court. It's a subtle rebuke of the times. His criticism is directed against the aristocracy whose power and privilege have now become offensive to the peoples of the Union."

He is interrupted by Prophecy, who informs them that three sacred medallions are being stolen from the palace vaults. "Prophecy is an ornate, computer-like structure. It has a transparent dome pulsing with latent energy. . . The Guardian removes his key of office from around his neck and moves to insert it into a slot beneath the dome. A brief flare inside and the energy coalesces to resolve into Prophecy, the head of an ethereally beautiful young woman, a symbolic personalisation of all that is brilliant and noble in the ancients who constructed her.

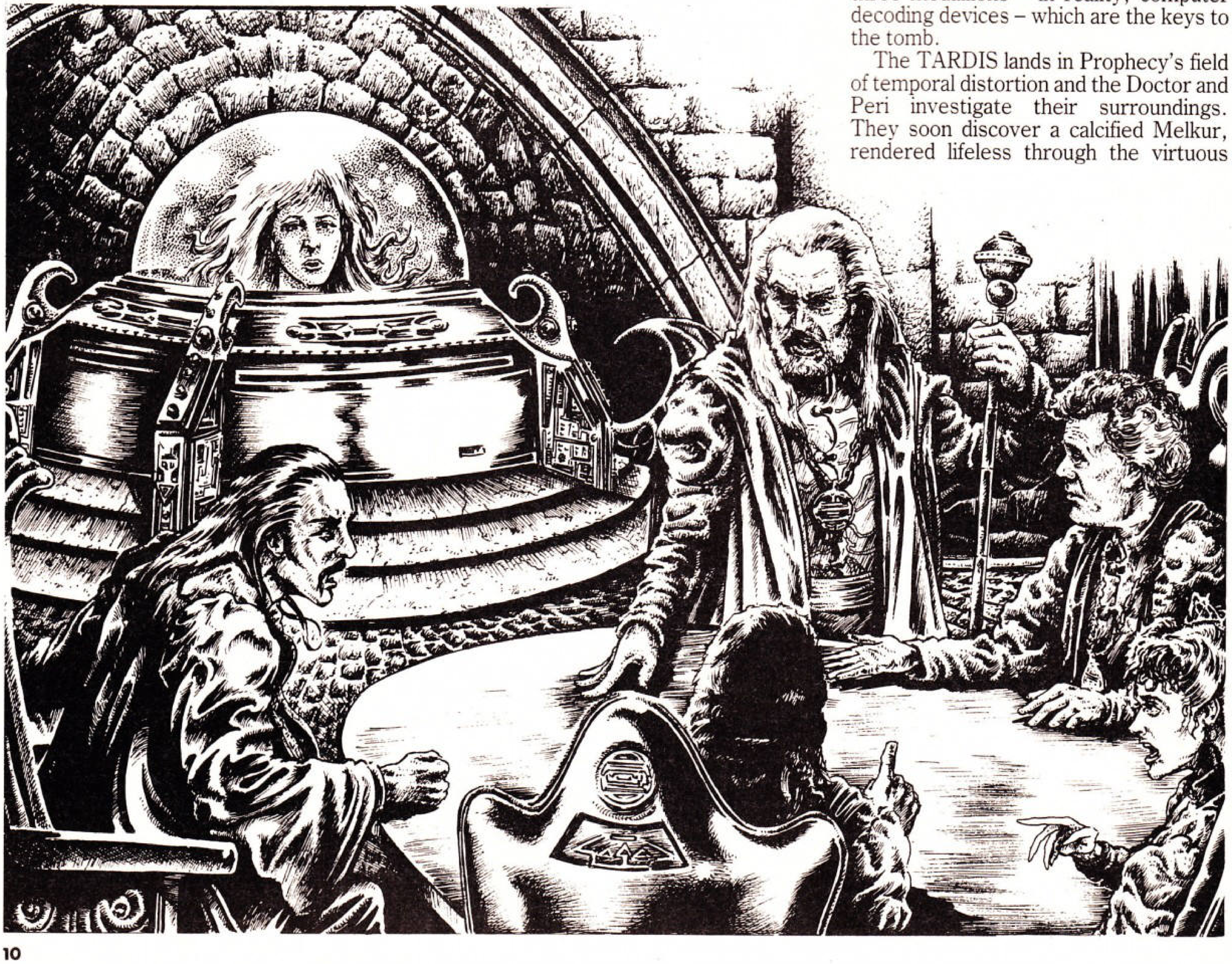
"The TARDIS meanwhile has fetched up in the vicinity. Peri is intrigued by the harmonious names of the various worlds in the Union. Pure overcompensation, the Doctor thinks, for he remembers something of the Union's past, and Serenity in particular, something neither serene nor benign."

The TARDIS data banks reveal that Serenity was once the home of the evil Malador, an immortal creator of the Melkur, emtombed by the enlightened ancients who constructed Prophecy.

Meanwhile Auga, who is the official recorder to the court, (the most senior position for a non-aristocrat) is plotting with Mura, the commander of the Guard. They now possess the three medallions and some ancient scrolls, also stolen. "The Doctor's instinct is to leave the planet until he spots a stream of glowing light erupt from the surface. Partial understanding is triggered. He's seen something similar before – on the planet, Traken."

Auga hires the likeable villain Ebbko to guide him through a deadly defensive enclosure, a field of temporal distortion created by Prophecy, and into the tomb of Malador – forbidden and dangerous ground. To help him he produces the three medallions – in reality, computer decoding devices – which are the keys to the tomb.

The TARDIS lands in Prophecy's field of temporal distortion and the Doctor and Peri investigate their surroundings. They soon discover a calcified Melkur, rendered lifeless through the virtuous



power of Prophecy. However, the light emissions the Doctor saw earlier "were the creatures seeding space, searching for the living essence of evil which initially created them and through which they derive their existence."

Elsewhere, "Ebbko's trek across the enclosure has begun. The first hazard is a voice and proximity activated snare which spits wicked sounding bolts at them. Soon they run into Questers: small, gleaming, lighter than air spheres which hunt and kill."

Also attacked by the Questers, the Doctor and Peri split up. The Doctor heads back for the TARDIS, while Peri is taken prisoner by Auga and Ebbko. "Ebbko and the others have reached their objective – a sculptured slab of ancient metal shrouded by thick vegetation on either side. . . the way to the tomb is now clear."

As they open the tomb with the first decoder (discovering calcified Melkurs guarding the entrance), Prophecy warns the Guardians of impending doom. Inside the tomb, Auga uses the second decoder to gain access to an inner sanctum.

"The tomb of Malador is an extremely eerie place. Dominating it is an inclined, body contoured burial casket, raised on a plinth. It is flanked by two calcified Melkurs." Whilst looking for Peri in the area around the TARDIS the Doctor is captured by Mura's guards. Taken before the Elect, the Guardians are not convinced by his pleas that it was not he who violated the tomb. His mere presence in the enclosure is sufficient to condemn him to 'The Labyrinth'. . .

In the tomb, Ebbko, Auga and Peri discover Prophecy's power source – an energy dome, a crystalline ball sparkling within from the myriad artficial brain cells. Tubes lead out to an open thoroughway away from the tomb which glows with the distorting light of the labyrinth. Other tubes, not active, connect up to darkened burial casket.

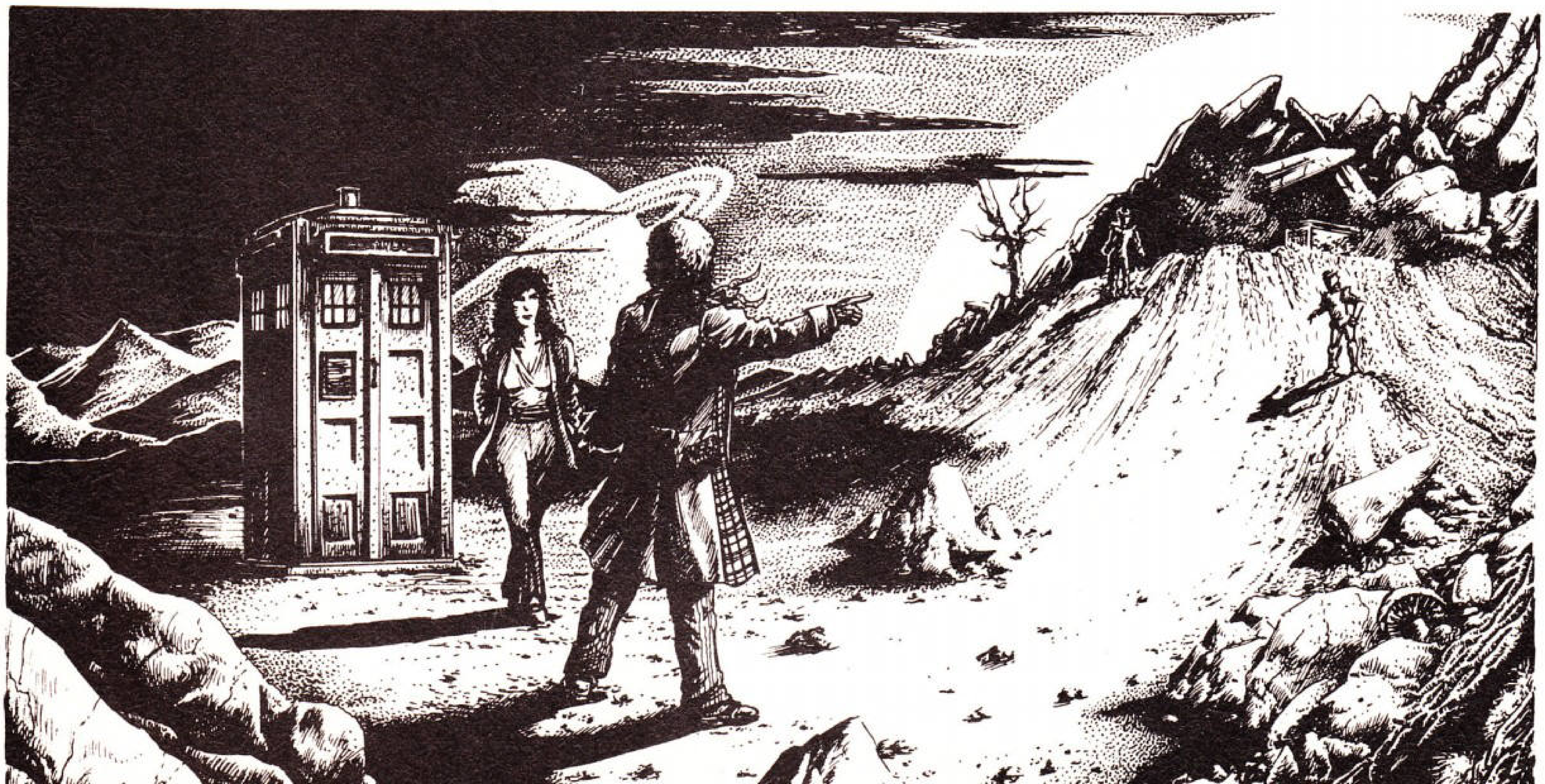
Ebbko is alarmed by Auga's plan to use this power to seize control of the Union. However, when he and Peri attempt to overpower him they fail and become his captives. He reveals he is an embittered Mere (a commoner) who, together with Mura and the power of Prophecy, will lead a revolution that will overthrow the aristocratic Elect. Inserting the final decoder, he prepares to kill Prophecy forever.

"The Doctor, who is trying to stall, warns that Malador isn't dead – he is an immortal held in stasis by the magnificent technology of the Ancients. Malador and Prophecy, he warns, are the twin aspects of good and evil – *both powered by the same source*."

The Doctor's awareness of 'forbidden' knowledge concerning the evil Malador, Melkurs and Serenity in general (information only partly understood, even by the Guardian) lead his captors to consider him too dangerous to live. His warnings are ignored and he is cast into the Labyrinth.

"Malador and Prophecy are the twin aspects of good and evil – *both powered by the same source!*"

"The Labyrinth is the power conduit for prophecy. It links Prophecy's main unit [in the tomb] with the fixture in the Guardian's chamber. It is in the Labyrinth that past, present and future time currents generated by the crystal ball in the tomb collide and fracture, releasing energy from which Prophecy exercises her power. However the collisions in the Labyrinth cause dimensional fracture, allowing the entry of ferocious extra- ▶



dimensional beasts into the labyrinth's passages. The savage twittering noises the Doctor now hears is the approach of such a creature. . ."

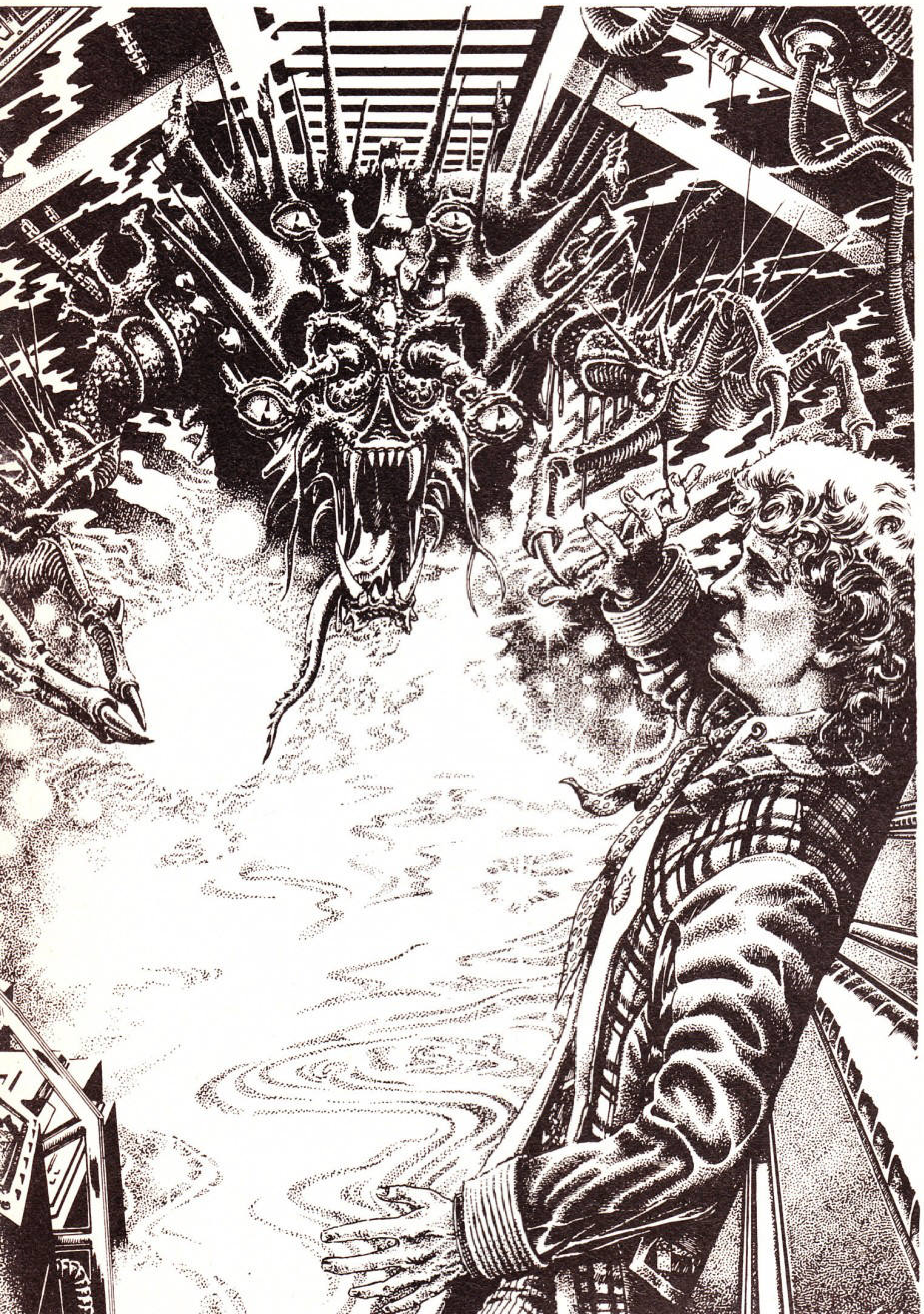
Following the instructions on the scrolls Auga sets about shutting Prophecy down. Soon completing his work he turns the last decoder – an action which will kill Prophecy. "In the Labyrinth the creature appears. It is truly alien, with spiny half-winged claws, ridged stalks for eyes and sharp, glistening fangs. Its lower half is partially obscured by distorting light effects in the passage. The savage noise increases when it sees the Doctor. He backs up, but there is no escape. The clawed arms reach out and the mouth opens in anticipation. . ."

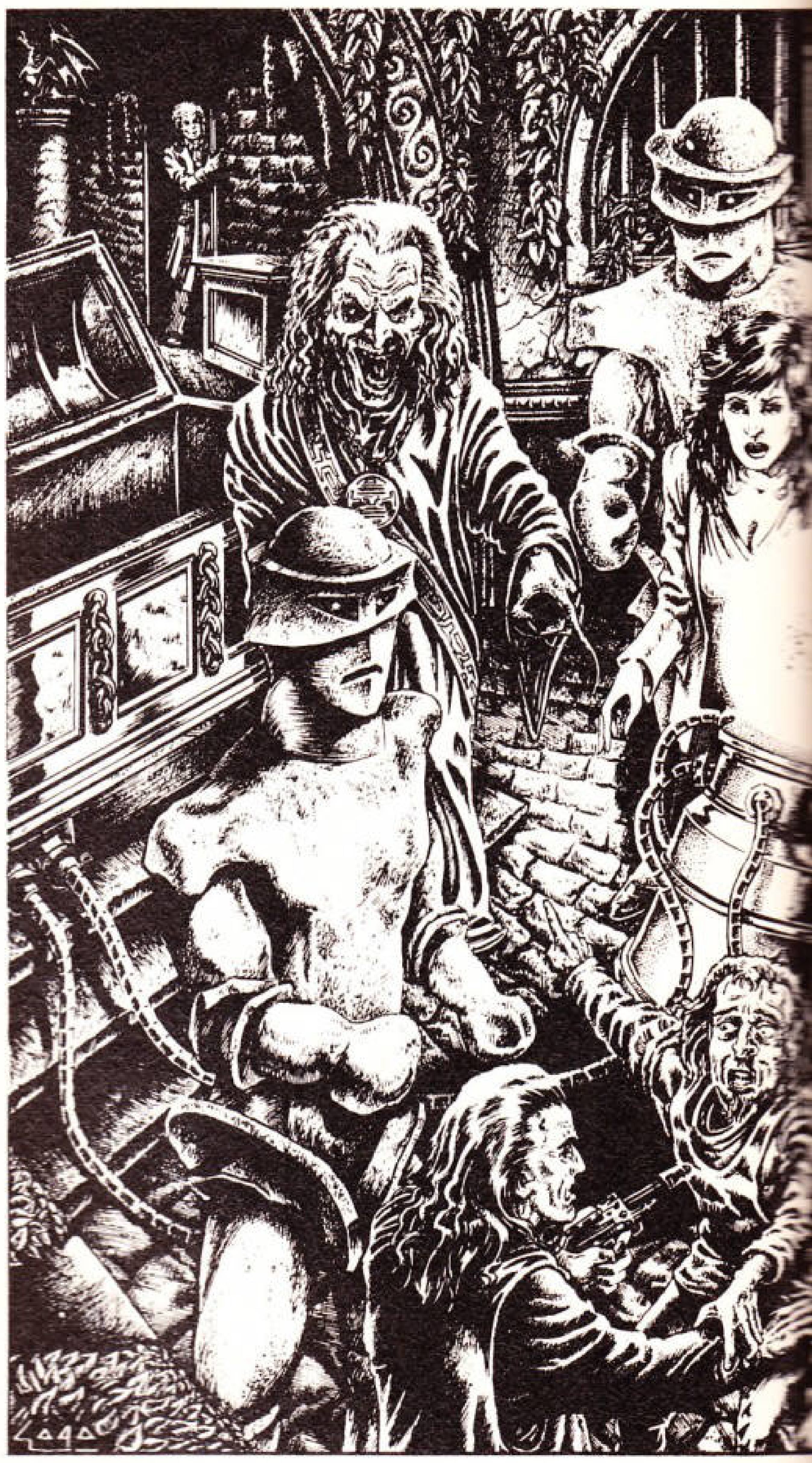
Reacting to an electronic shriek from Prophecy the Guardian and Elect rush into the chamber to see ". . . her beautiful face age and decay with extreme rapidity. She crumbles into billowing black dust and the dome explodes – wind and dust hurtle around the chamber."

In the labyrinth, the creature vanished, annihilated by the resulting dimensional stress. In the chamber Mura begins the revolution by arresting the Guardian and the Elect.

"The creature appears. It is truly alien, with spiny half-winged claws, ridged stalks for eyes and sharp, glistening fangs. . ."

Meanwhile in the tomb, Ebbko has unwittingly reanimated the evil forces of Malador by reversing the polarity of Prophecy. As the Doctor arrives in the tomb through another entrance to the labyrinth first Ebbko and then Peri notice the burial casket is open.





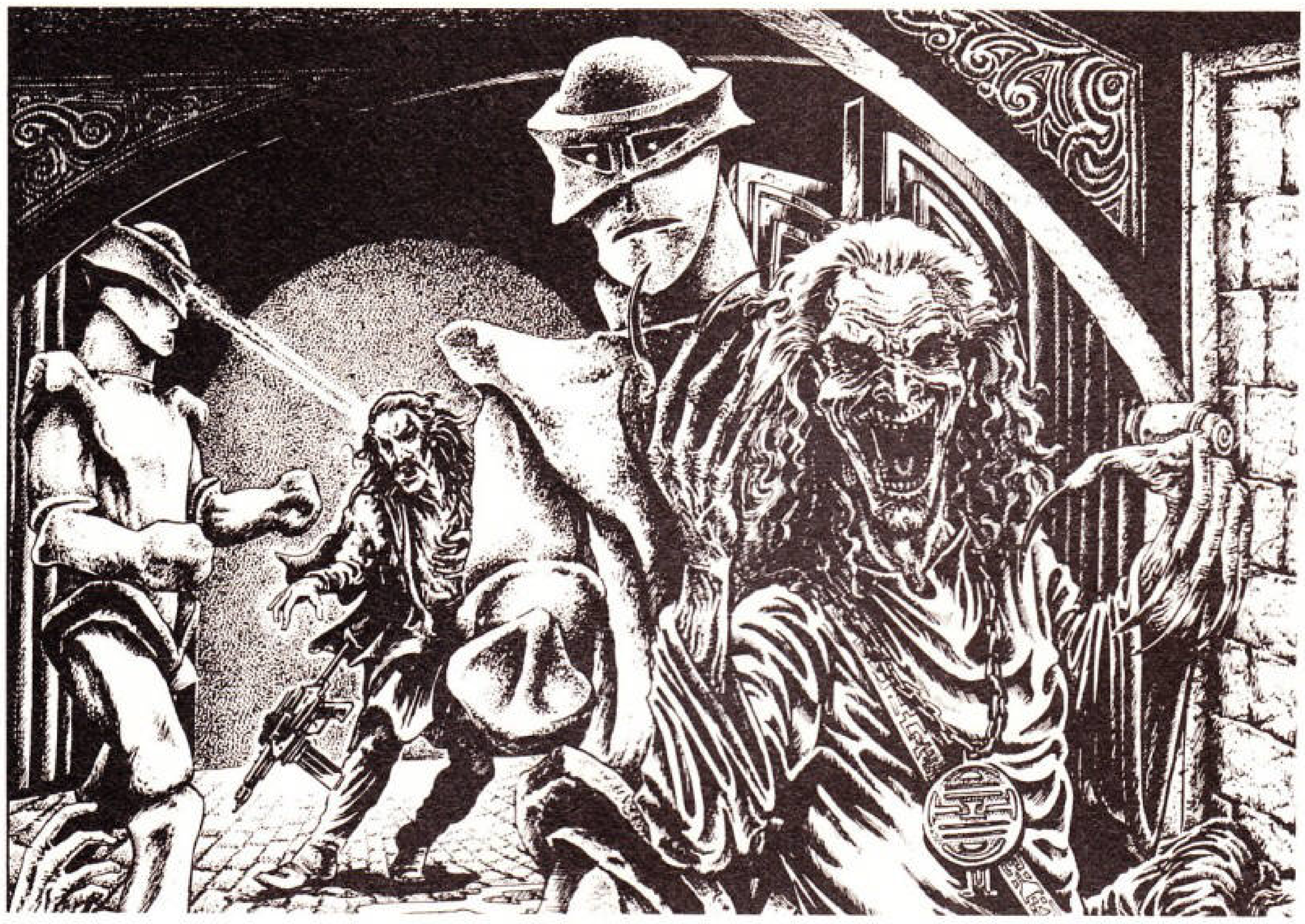
"The burial casket opens to reveal Malador himself. His body is long, wrapped in a golden cloak. His face is waxed, wizened and hideously puckered with age. His hands begin to move, the fingers long, twig like, the overgrown nails curving out like talons. His face is framed by overgrown hair that curls and twists Gorgon-like on his head. A key, similar to the Guardian's, hangs around his neck."

Auga is killed by Malador while the Doctor, Ebbko and Peri escape into the labyrinth. Before he goes, Ebbko grabs the ancient scrolls dropped by Auga. In the tomb, Malador sets about reviving the Melkurs.

"Malador is speaking to the two Melkurs, his voice penetrating and inhuman. Soon they and their brothers in evil will feast on the banquet he will provide for them. The Melkurs revived are revealed to be leathery, blank eyed creatures, abnormally tall, their hide blotched white from the calcification."

Arriving in Prophecy's darkened chamber, the Doctor and his companions are captured by Mura and are led away, but not before the Doctor tells them how Auga died. Moments later, the Melkurs burst into the chamber followed by Malador and Mura is killed, the chamber captured.

"His voice, penetrating and inhuman. . ."



"The Doctor now knows what Malador intends to do. Once repaired, Prophecy's energised dome will be beamed out to all the worlds seeded by the Melkurs [something they have already been trying to do which the Doctor detected in the TARDIS earlier but their own power was too weak]. They will revive and multiply, becoming an unstoppable force of evil directed from its source on Serenity which will overwhelm all the populated worlds touched by the Melkurs.

Imprisoned in a dungeon, the Doctor consults the scrolls Ebbko recovered and conceives a dangerous plan to end the menace. Taking the key to Prophecy from the Guardian the Doctor's group escape and make for the tomb enclosure. Its traps are still active but Ebbko takes care of the Questers and once inside the TARDIS, the Doctor sets the co-ordinates for the tomb.

"The Melkur are searching for the living essence of evil which initially created them, through which they derive their existence. . ."

The TARDIS materialises and the Doctor steps out, offering himself to Malador, handing him the ancient scrolls as a symbol of his good will. Unnoticed by Malador, Peri follows him out.

Choosing his moment carefully, the Doctor places the Guardian's key into position under the energy dome. Peri realises what the Doctor has planned and reverses the alternating polarities of the unit. That done, she steps back into the TARDIS.

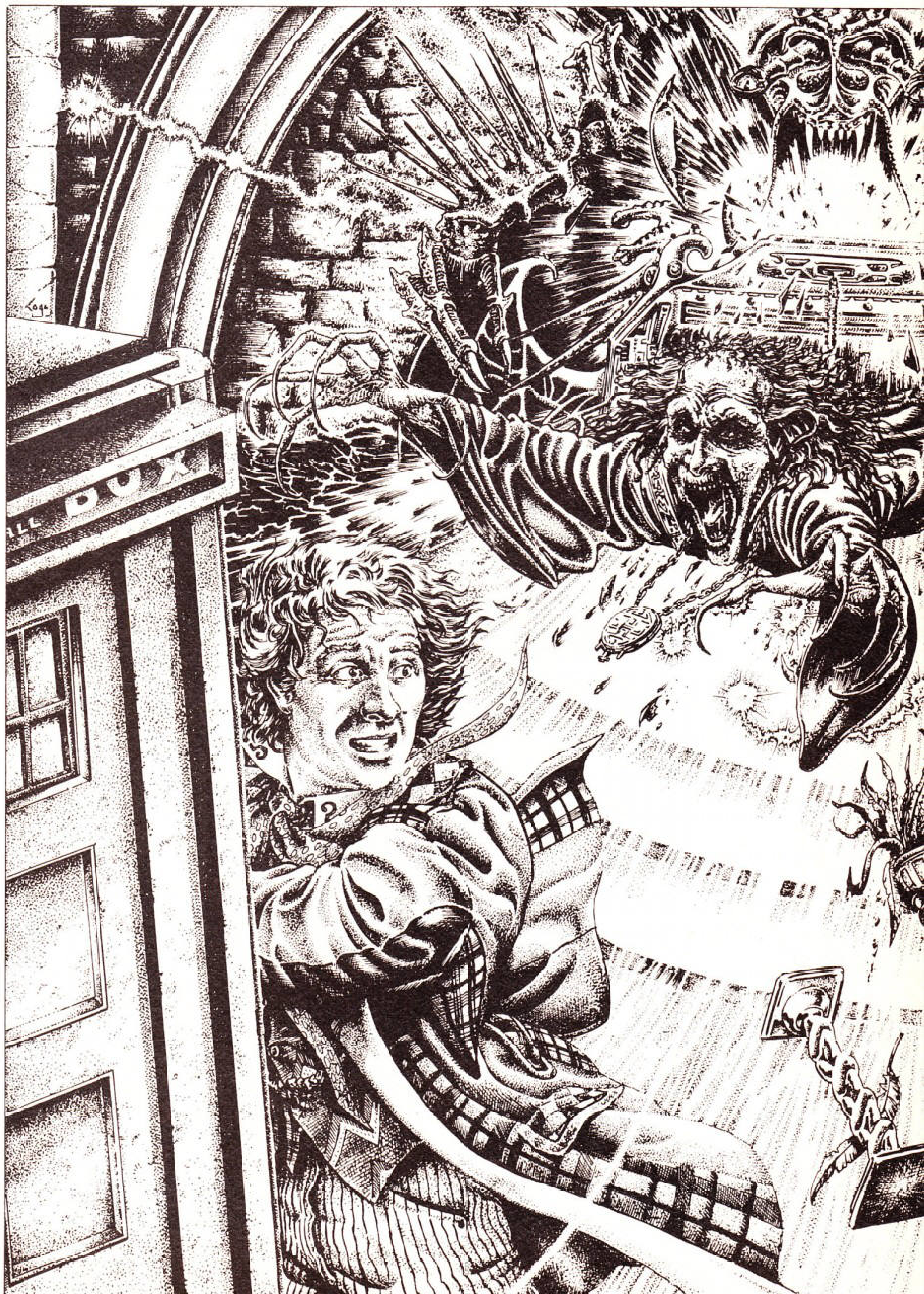
"The dome erupts, spilling out a titanic source of fractured time energy which shrieks around the chamber. The Doctor fights to gain entry to the TARDIS as the Melkurs distort and vanish. As Malador is borne forward to claw at the TARDIS, the creature from the labyrinth reappears and grabs him. Both are borne off, to vanish in a whirling turmoil.

The forces spend themselves and the Doctor and Peri emerge into the Guardian's chamber, wrecked by events. It's all over and the Doctor outlines what happened. With the dome in the Guardian's chamber already destroyed the power of the time conduit was fearfully enhanced. The power flooded back into the main unit alone: time and dimensions fractured, creating the storm in the tomb and sufficient stress to destroy even an immortal like Malador.

Now Serenity must begin anew – "Without Prophecy and without Malador, who has been expelled from the world of mortals."

◆

Extracts (in quotation) are from a story treatment by Johnny Byrne, written in July 1983 and © Johnny Byrne.
Interlinking text by Marcus Hearn with further adaptation by John Freeman. Special thanks to Johnny Byrne for permission to use and advice in adapting his work.



Doctor Who

Copyright BBC

VISA

Access

LATEST VIDEOS

Dr Who and the Krotons:	£21.99
Dr Who and the curse of Fenric	£11.99

BLAKES 7 = First Season

1	*Episodes 1/2*	*£11.99*
2	*Episodes 3/4*	*£11.99*
3	*Episodes 5/6*	*£11.99*
4	*Episodes 7/8*	*£11.99*

All prices include UK Postage (VHS only)

Just Published:-

Catalogue No. 1 for 1991. Listing thousands of Dr Who, Star Trek, Star Trek Next Generation, Avengers, Prisoner and other TV and Film subjects. ABSOLUTELY FREE!!

Send a FIRST CLASS Stamp to:-
(Overseas $5 cash)

JOHN FITTON (BOOKS & MAGAZINES)
1 ORCHARD WAY, HENSALL, Nr. GOOLE
NORTH HUMBERSIDE, ENGLAND, DN14 0RT.
TELEPHONE: (0977) 661048

The Whoosier Network
AMERICA'S DOCTOR WHO CONNECTION
And
Who-Net Enterprises
present

WHOOSIERCON II

THE
U.N.I.T.
REUNION

Saturday, April 6, 1991

Indianapolis, Indiana

Starring the following confirmed guests:

JON PERTWEE

JOHN LEVENE

RICHARD FRANKLIN

plus Doctor Who Magazine Editor **John Freeman**

Tentatively scheduled to appear are:

NICK COURTNEY

and

KATY MANNING

Our guests will be included in panels, autograph sessions and special presentations.

Plus, as a bonus to all fans at **no extra charge**, our guests will be performing in a

CABARET

that evening. Also, there will be a reception for them the night before the convention.

This will be a memorable and fun-filled event. Advance registration is available now. Send your check or money order for **$27.50** for the convention, **$37.50** for the special reception and convention to:

WhoosierCon, P.O. Box 51133, Indianapolis, IN, 46251.

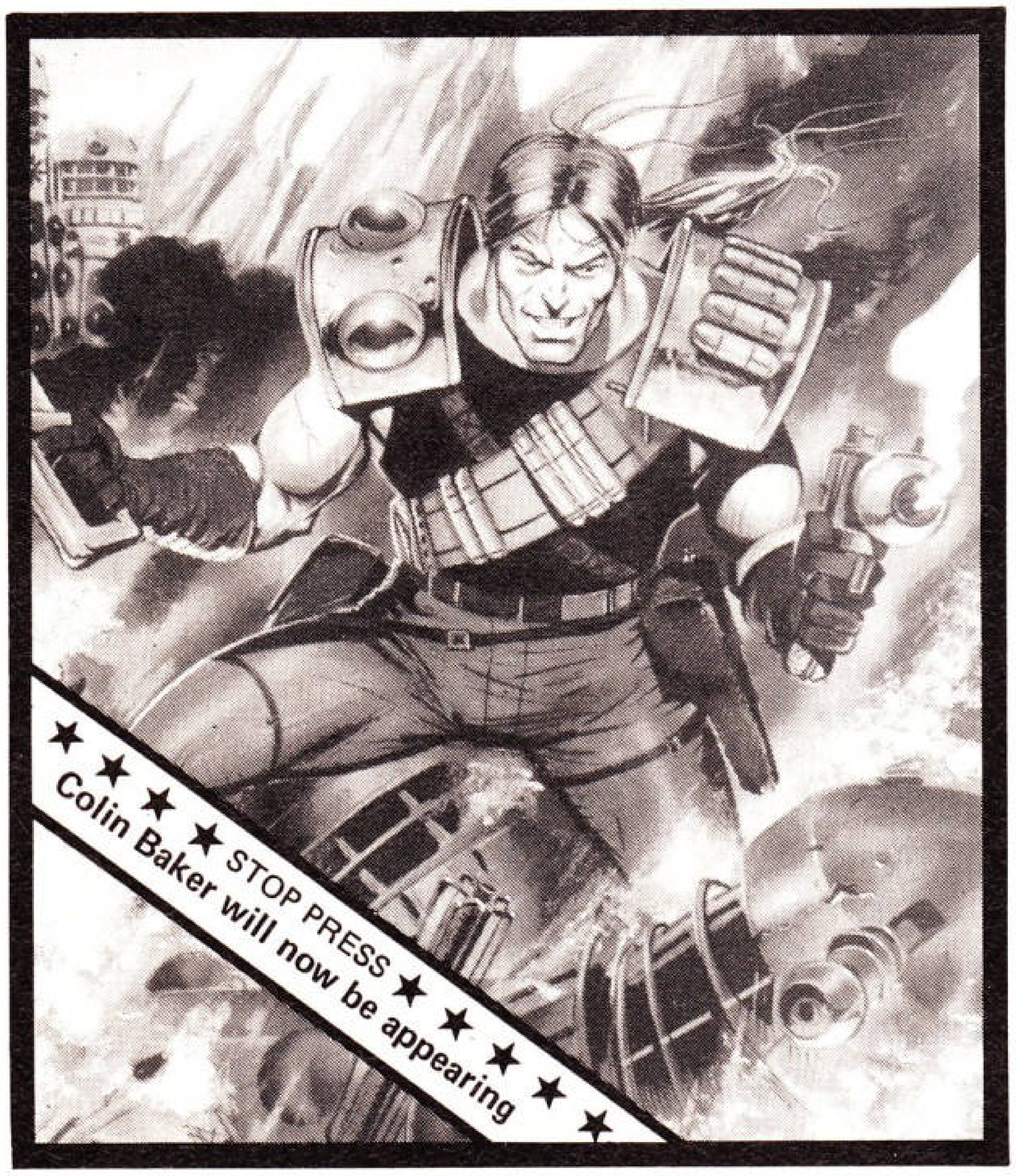
(Please include a self-addressed stamped envelope for confirmation of your registration.)

Don't miss this once-in-a-lifetime reunion!

Ticket prices at the door (If available):
$32.50 Convention/Cabaret; $42.50 including reception.

ADVERTISEMENT

MEDIABAND


★★★ STOP PRESS ★★★
Colin Baker will now be appearing ★★★

XENON RECORDS

PRESENTS
A Special Pre Launch Signing of

Absalom Daak
Dalek Killer

by

The Slaves of Kane

CAFE MUNCHEN, LONDON. MARCH 2nd 1990.
Mark Ayres, Dominic Glynn and Keff McCulloch
will also appear work permitting.
Meet Absolom Daak in Person!
Expect a strong Dalek Presence and
guest apperance by
Doctor Who's Ace: SOPHIE ALDRED.

Marvel will be represented by Editor John Freeman and one of his Marvellous Artists! **Entrance Fee £1.** Wide randing merchandise available in the Cafe. See the Tardis. Meet the Cybermen. Bring your camera for this excellent Photo Opportunity. **Event starts at 12 noon.** Presented in association with MEDIABAND. Call: **081- 690 6966** for further information required.

PHOTO GALLERY

Writing Doctor Who

Marcus Hearn talks to Ian Stuart Black about War Machines, White Savages and the Macra. . .

From the outset, Ian Stuart Black is honest with me about his *Doctor Who* stories; "It seems like a long time ago, almost as though someone else had written them!" However, one wonders whether his memory is also deceived by the sheer magnitude of his work which spans fifty years of writing, script editing and producing plays, television series and films. His current work includes novels for publisher Constables, the most recent of which, *Creatures In A Dream* and *Cry Wolf,* have been departures into the supernatural.

"I was always freelance and when I wasn't doing television I would write a book, with the intention of selling the film rights which I did on three or four occasions. It's not always a case of what appeals to you artistically – it's what you can do practically and pragmatically."

Ian Stuart Black, now seventy-five years old, spends his time either writing at his home in Devon or relaxing in his second house in the Isles of Scilly. He has a wealth of experience to look back on and, undoubtedly, a busy future utilising ideas he claims still flow constantly. How did he recall the process of visually realising such ideas? "Television and film are moving pictures – you've got to have something developing fast. It's not an intellectual discussion or radio with faces. Nowadays, especially in a lot of sitcoms, it's just clever use of words and there's no visual development. In fact, I think the best scenes are wordless."

"In the early days there were only about fourteen writers who could write for television. I used to say that if we went on strike television would have come to a standstill in this country! I started early with the BBC's *Inspector Fabian Of Scotland Yard* in 1954 and learnt the routine and format of sticking to the mathematics of time schedules, development of stories and use of characters. It was soul destroying at first and you had to make it so good that no-one realised you were using a formula at all."

The years following *Inspector Fabian* were kept busy with writing and script editing a multitude of series for commercial television including *The Adventures Of William Tell, The Invisible Man* and *Sir Francis Drake.* Among his proudest achievements though is the creation of the incredibly successful Patrick McGoohan thriller *Danger Man* in 1960. After developing on six brief outlines by James Bond creator Ian Fleming, he devised the series and originally called it *Wolfe: Lone Wolf.* Surely *Doctor Who* was quite a departure from such work?

"*Doctor Who* was probably my first fantasy for television although I don't really see a great distinction as I'm prepared to write anything from comedy to thrillers – it's just another aspect of storytelling."

"I hadn't worked much for the BBC before then as I was busy with films at Pinewood and commercial television. I was asked to write something for them which I called *Ransom For A Pretty Girl,* which became an eight part serial. In the producer's room there was another door leading off on which was simply written *Doctor Who.* So I asked if the *Doctor Who* people were actually next door and when they said yes, I mentioned I'd like to meet them."

"I told the production team that my kids loved *Doctor Who* and they didn't think I was a writer because I'd never written for it! They said, 'Would you?' and I told them I'd love to. It was as simple as that. They asked me to come up with an idea so I gave them a story I originally called *The White Savages.* They changed the name to *The Savages* and Chris Barry directed it."

One of the greatest debates regarding *Doctor Who* is the age group the series is aimed at. What approach did he take? "I took my own household as a typical audience. My children were between eight and fifteen and I knew that they loved it so they had to stay loving it. As well that my wife and other adults would watch it from time to time so I realised it had to have entertainment at two different levels.

A typical example was *The Savages* as it has a disguised political and philosophic message. I put philosophic material into a lot of stuff I do and I never tell anyone because if you do they don't want to know you because it sounds ludicrous. *The Savages* is a story of human exploitation – there is a wonderful civilisation which would be acceptable to most people though at the same level it's built on the extraction of energy from other human beings. This was hidden and was the extra element which hooked the adult audience.

"*Doctor Who* appealed to me because in fantasy you can use all these other elements and discuss any political, philosophic or psychological idea which if you keep hidden adds to the story enormously. The last two books I've done have been fantasies – supernatural ghost stories which some of my critics actually objected to because they expected another Monroe spy story or something similar. I just love to try everything."

NEW COMPANIONS

In his first two stories he was faced with the problem of writing out regular cast members; namely Steven in *The Savages* and Dodo in *The War Machines,* a story which also saw the introduction of two new additions to the TARDIS crew. How much of a problem was this? "I remember in *The War Machines* they told me that Ben and Polly were joining and I had to include them in such a way that ▶

The Doctor (played by William Hartnell) up against the Elders in *The Savages*. Photo © BBC.

◀they could continue without them knowing they were doing so. I dreamed up the finale where they entered the police box for thirty seconds, not knowing it was about to vanish. It's a simple matter to lose people in stories – you either have them shot, divorced or lost!"

The War Machines is credited as having Dr Kit Pedler and Pat Dunlop as associate writers. I wondered, had they played significant roles? "Kit Pedler had just started there and was talking to them about an idea that could involve the Post Office Tower which was being built at the time. They asked me to incorporate the Tower into the story which was easy. I don't know why Kit Pedler and Pat Dunlop get credits – I didn't even know Pat Dunlop had a job there."

The War Machines is also remembered for the scene where the WOTAN computer orders, "Bring me the mind of Doctor Who". Was writing the dialogue addressing the Doctor as *Doctor Who* a mistake on his part, if a mistake at all? "I wrote that scene under the impression the computer thought his name was Doctor Who. I doubt it was a mistake because Gerry Davis would have told me to have rewritten that line. It's not the sort of thing that bothers me very much but it's an interesting point!"

No interview with a writer of early *Doctor Who* would be complete without the almost inevitable enquiry regarding the alleged difficulties of working with William Hartnell. I asked him if the original Doctor really was as difficult as some have claimed. "I didn't find him so although I know people did. Don't forget that he seemed elderly to me at the time and couldn't bear incompetence. I remember he first impressed me when he played a small part as a bartender in a 1946 film called *Odd Man Out*. He was only on screen for a few moments but I register actors and he made a great impact. Perhaps I accepted his irritability because of my great respect for him as a thoroughly professional actor."

LOST STORIES

One of the biggest sources of anger and sadness amongst those involved with any aspect of *Doctor Who* is the destruction of many black and white stories. Both *The Savages* and *The Macra Terror* were victims of wiping by the BBC and sadly remain lost. Ian Stuart Black is unafraid to voice opinions that many people share. "My daughter, Isobel Black, starred in *Troubleshooters,* and it was only when she told me the BBC had wiped her stories that I realised why I wasn't getting residuals from America for anything except *The War Machines.* Many years later I realised they had wiped my other two stories. I was astounded that individuals in the BBC could be so incompetant as not to realise that they had in *Doctor Who,* and a lot of their other material, something to line up in their shop window. They were supposed to be selling this all over the world and they were just incompetant. This indicated the worst side of the BBC – namely the amateurish approach instead of the principle I approve of which is the hard bitten, down to earth American attitude of professionalism down to the last degree."

I asked him what he remembered of his final *Doctor Who* story, which was also his first for Patrick Troughton. *"The Macra Terror* showed how some forms of life may need water and some may need air for instance. The conditions under which certain things can live, survive and flourish can mean death to others. The Macra needed to live in an atmosphere which was destructive to humanity. The contrast was a simple idea that interested me. Another thing that interested me was that they'd just brought on Patrick Troughton who I thought was a good actor. They told me they saw his character as being skittish so I suggested he should play the pipes and do funny things. It was the creation of a new character and a new Doctor which somehow had to match in with the personality of the new actor. It was an interesting thing to do."

"The change of actor meant I could bring out qualities that Patrick Troughton had. I devised scenes I would never have written for Bill Hartnell because he couldn't and wouldn't have done them. Pat was an excellent, serious actor who took it all seriously and gave it a lot of thought. He took on board the strange character and worked on it to give it life. Everybody I knew on *Doctor Who* gave it their best professionally."

One of the largest difficulties besetting that particular production was that of how to realise the giant crab-like Macra. The problem was eventually solved by building the monster around the rear platform of a van! "I'd seen special effects they'd devised that struck me as pretty difficult so I had a respect for that part of the production. I thought they did a very good job and created very dramatic creatures. I was quite happy to put it on paper and I was confident they could do it."

I asked him if he had any regrets about working on *Doctor Who,* and why *The Macra Terror* was his last story for the programme. "Once I'd slipped into that particular fantasy world I could have done a dozen and would have enjoyed it. I have no regrets at all because it was a form of real fantasy."

"At that time I was writing a film for the Rank Organisation and Betty Box called *The High Bright Sun.* I was also with Granada for a year doing a series called *The Man in Room 17.* I don't like doing two completely time consuming creative jobs so I wasn't free for any more *Doctor Who*s for quite some time after that."

However this wasn't the end of his involvement with the show as twenty years later he was asked to novelise his stories, starting with his personal favourite *The Savages.* "W.H. Allen said to me that if I didn't want to do it they coud get another writer. I was horrified by this as no matter what respect I had for another writer I would rather have done them myself or not had them done at all."

"I wanted to write the stories as I remembered them and as the scripts suggested them. At the same time I wanted to pull back rather like a camera and gain a mild amusement at the occasional aside or comment. It was certainly worthwhile doing them."

"One of the main problems with the novelisations was that I couldn't remember what was on screen, although when I came to do *The War Machines* the publishers told me they could have got hold of it. However by that time there was no longer a problem because I already knew I could work from the scripts as I had done with the other two. I thought that as long as I wrote an entertaining book the fact that it wasn't always identical with what was on screen would be alright."

Is he intrigued by the massive interest accorded to the programme around the world? "Look at people who collect engine numbers, go birdwatching or collect antiques. People can get caught up with things and I'm just grateful they're caught up in *Doctor Who.* When I analyse it I can see why it's so popular and has lasted all this time. The trick with the show is that it has this capacity for constant change. It has a neat framework and to be truthful it isn't always *Doctor Who* is it? It's called *Doctor Who* but it can be anything within the basic premise of humanity moving through time and space. It's a smart cookie's set up!"

"This perhaps might sound slightly arrogant on my part but I wouldn't mind being back on *Doctor Who* and being in charge of it. I'd like to get it back to a slightly more exciting intensity. Recently I haven't seen much of the tension and excitement I think people are entitled to and I think that's a pity."

The period following *Doctor Who* was spent working on such shows as *Adam Adamant Lives!* (produced by Verity Lambert) and *The Champions* (script edited by Dennis Spooner). He spent the first half of the 1970s working on Anglo/Australian/German co productions such as *Elephant Boy, Castaway* and the film *Tully.*

"In 1975 I wrote a spy story called *The Man On The Bridge,* my first book in twelve years. From then I've concentrated mostly on writing books. You see, there's been an enormous changeover in the personnel running television and if I go back to studios now the people who recognise me are often on the verge of retiring! In this business a great wave of thirty year olds comes along every two or three years who are full of ambition, ego and talent and everyone lives on scripts and is constantly asking for more. Sometimes I felt rather like a wrung sponge, although I do miss television now."

"I have used writing for living, and have sometimes turned my back on something in this country because it didn't interest me, no matter what the money was. This is because I can make enough for what I and my family have needed out of life and I'm not prepared to bore myself or work with unpleasant people. I am lucky because I can go on working forever, as long as I remain sane!"

"There's plenty of room for everyone to write stories – there's plenty of room at the top. You don't need to get angry, or squabble or fight – just write another story." ◆

Illustration: Paul Vyse

OFF THE SHELF

Gary Russell dips into several fanzines – but perhaps he missed some? Send us copies of your 'zines for review now!

A reminder to you that fanzines are really written for the hardcore *Doctor Who* fans, containing in-depth examinations on aspects of the show. They tend to vary from the very introspective through to harshly critical and into the wildly, outrageously, funny. They are nearly always run on a shoestring budget, are variable in production quality but above all have a tremendous sense of fun and enthusiasm about them that can never be equalled in any professional magazine.

Because I've taken far too long to get this review section up and running from when I first mooted it, a lot of prices might be out of date and further issues may have been issued. For that reason, I've not put prices into the reviews – instead, the address is there for you to write off to the editors and ask for further information. Please, please **always** enclose a stamped addressed envelope (or International Reply Coupons). As an ex-fanzine editor myself, I know from experience that shoestring budgets do not allow the luxury of automatic replies to enquiries, so remember a simple rule: **No SAE, No Reply!**

Auton: 'Broadwood', 19 Wolseley Road, Godalming, Surrey GU7 3EA.

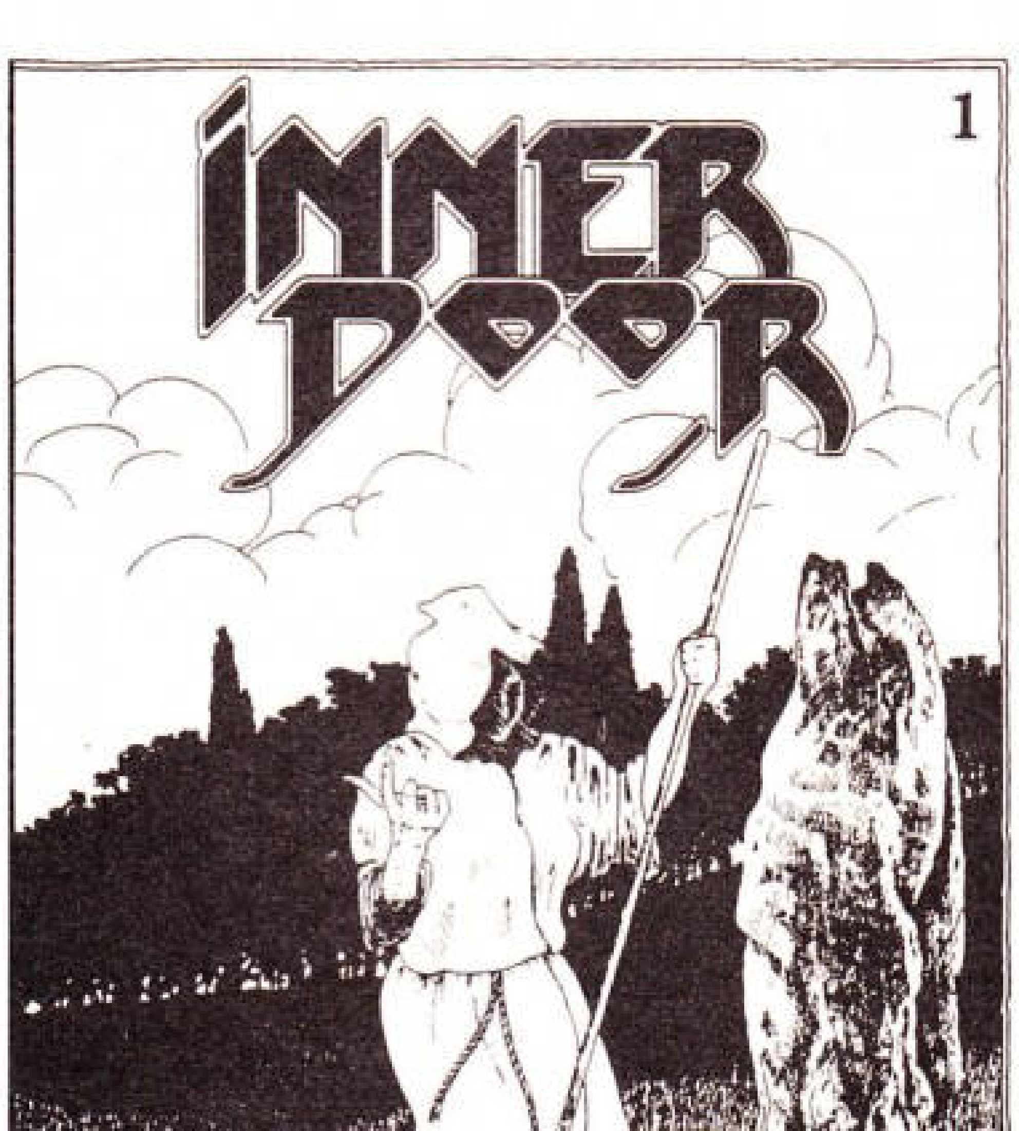
Still as brilliant as ever, with Richard Johnston's artwork worth the price of the whole magazine. Although I'm looking at issue 4, I believe a fifth is due any day now, complete with a Lee Sullivan cover and the further exploits of *BonzoCop* (which has to be seen to be believed). An excellent A5 magazine, written content brief but always interesting, especially the in-depth interviews(!?) and the fiction spot.

Brave New World: 6 Long Lane, Dalton, Huddersfield, W Yorkshire HD5 9LA

From the ashes of the rather pompous *Star Begotten* fanzine (known in 'the biz' as *Best Forgotten*) comes *Brave New World,* a "Multi-Media 'Zine covering . . . telefantasy, one-off dramas, esoteric subjects like *Captain Pugwash. . .*" etc etc, I think you get the idea. Basically brilliant, the run down of contributors reads like a Who's Who of top fanzine writers with some smashing art and comic strips (the Adric surviving *Earthshock* one is brill, guys) so I really recommend you grab it.

Frontios: 46 Camps Rigg, Livingstone, West Lothian EH54 8PD

Lady *Doctor Who* fans are rather rare these days, lady fanzine editors rarer still (Jackie Marshall, where are you now?), and the begging letter/bribery that accompanied this 'zine touched my heart (yes, I do actually possess one!). Rather short and skimpy, again with a badly executed front cover, but enthusiastic. Needs a few more issues and a bit of attention to the ol' typewriter (hard on the eyes, Amanda) to grow into a great magazine, but the seeds are there.



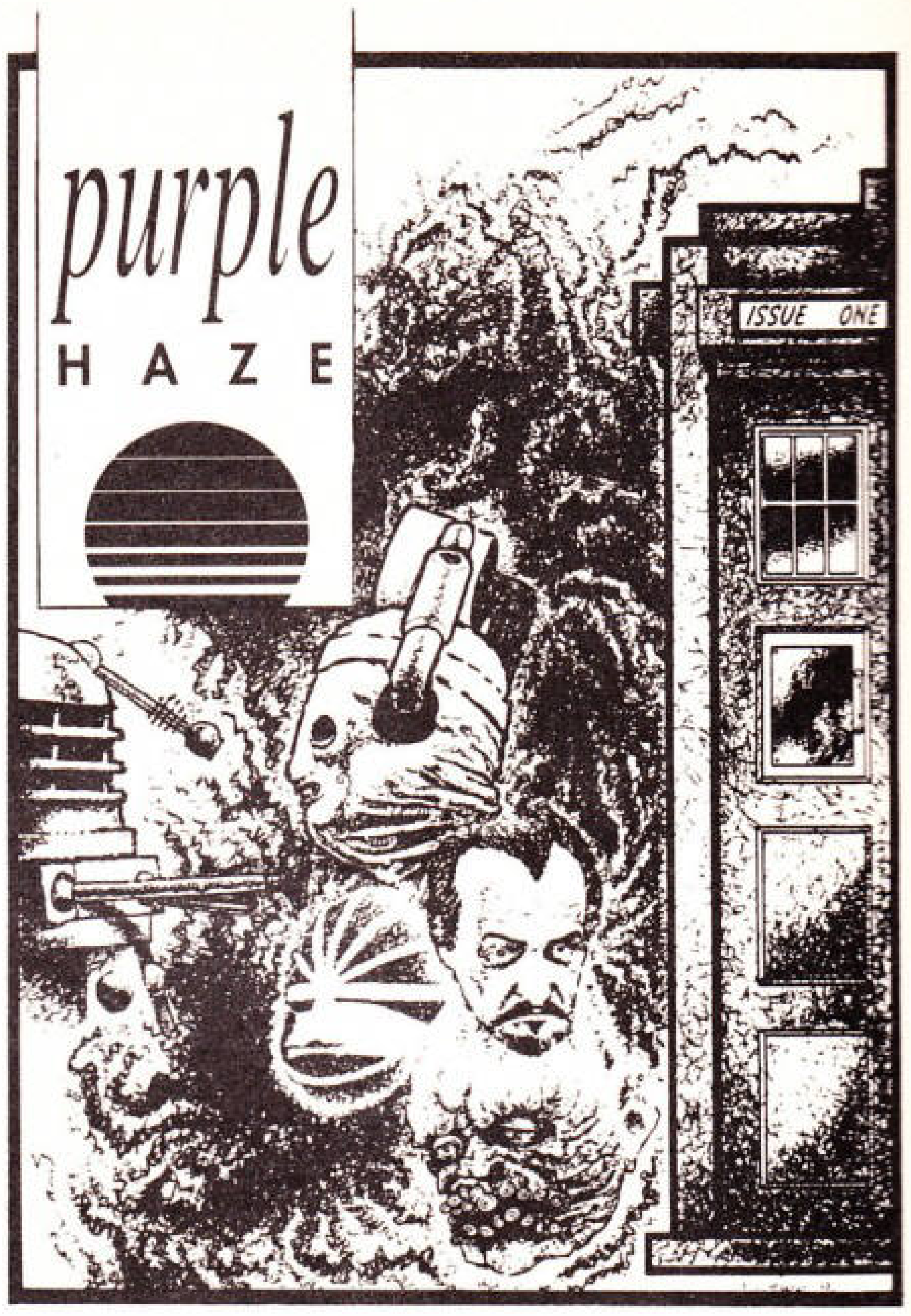
Inner Door: 2 Willis Road, Stratford London E15 3HH

Peter Linford's anonymous (but not any more!) fiction 'zine is a welcome breath of fresh air with some teriffic fiction writers (ah, so there's Jackie Marshall!) headed by Ian Atkins whose own fiction 'zine *Land of Fiction* prematurely gave up the ghost some years back. A great first issue, with Paul Griffin's marvellous artwork, well worth getting hold of. A hit!

Kasterborian Nights: 8 Ripley Drive, Harrogate, North Yorkshire HG1 3JD

Frankly, all Ian Pearson needs here is a decent typewriter and someone to help Paul Hearn out on the art chores and he'll have a fiction 'zine to threaten *Inner Door* and *Chronicle.* A great potential, with some quality writing – and a new Doctor in two of them, worth checking out – it just needs a couple more issues to settle down appearance-wise. But do get it, the stories are great.

Purple Haze: 112 Ivy Avenue, Oldfield Park, Bath, Avon BA2 1AN



At the recent Exo-Space convention in Exeter (good con it was too, you should all have gone) any doubts or misgivings I've had in recent years about the state and content of fanzines was totally washed away by *Purple Haze,* the latest 'zine from the talented brain behind the now, presumably defunct but excellent *Peladon,* Stephen O'Brien. A near contender for "Fanzine of the Month", everything about this magazine positively oozes with all that is good in *Doctor Who* fandom, although once again because of a couple of very good articles, to cover myself, I must put the "For Mature Readers" tag on it. I love this magazine and read it with a growing sense of pleasure as I turned each page. The writers (most of whom turn up in things like *Five Hundred Eyes* and *The Fan Zine*) are the real cream of the crop. Virtually everyone writing for **DWM** today started off writing for fanzines and I suspect in years to come, a great many of these people will be as well – although folk like Nick Pegg and Jamie Woolley ought to be doing so now (hey, am I putting myself out of work here?). *Purple Haze* is the second best of the bunch and if your budget is limited (and you're over 18!) don't miss this one off your list of must-buys!

Chronicle: 279 Abbey Road, Basingstoke Hants RG24 9EQ

At last, a new issue of this 'zine – not the most regular of 'zines, but nearly always worth the wait. A fanzine devoted to *Doctor Who/Blake's 7* fiction, David Tulley's *The Pollinator* and Lyn Davies' *Survival Game* are the tops in a very healthy bunch of tales, with an interesting letters column which covers the previous issues tales. Nice 'n' simple A5 magazine with good line art and lots of fun.

Dark Circus: 14 Bennett Pl, Castle Hill, New South Wales Australia 2154

Yup, back down under for the main fanzine of Australian fans since the demise of *Zerinza* a while back. Nice piccies, very nice graphics and a good, easy to read A4 format makes this a worthwhile investment. Do bear in mind it is aimed at Australian readers, so a lot of the peripheral info will be lost on overseas customers. Nice overview of Colin Baker's Doctor is the highlight of the latest issue.

DWB: PO Box 1015 Brighton Sussex BN2 2YU

Well, it's been around longer than anything else, and it's probably the best selling fanzine ever. Jammed full of articles, frequently controversial, usually incisive and always guaranteed to get you writing back in violent disagreement or fervent support. Full colour, glossy paper and high circulation really put it out of the definition of fanzine, but as a news service (albeit one prone to *Sunday Sport*-style exaggeration and wild inaccuracy) and fast-reacting magazine, few others can hold a candle to it.

Enlightenment: 161 Dangerfield Lane, Darlaston, Staffs WS10 7RU

I'm not entirely sure if this is just a fanzine or actually the magazine of a small *Doctor Who* fan club. Either way, it is a charming A4 'zine, reminiscent in its enthusiasm of fanzines from the early Eighties (a "Golden Era of Fandom", someone said recently), but although the contents are good, the production doesn't stand up against its competition too well and the covers in particular need a bit of a rethink. Nevertheless, worth getting because the writing rises above the production.

The Fan Zine: 99 Ring Road, Crossgates, Leeds LS15 7QB

As I flicked through this one I was thinking it was nothing too special, until one article after another became compelling reading and I thought what a shame it was that the naff cover/title graphics let down the whole thing. Also the average art (someone in Leeds now hates me!) spoilt the look of the thing. Ten years ago, content was always more important than design but times are a-changin' as the song goes and as more 'zines sell through specialist shops to newer fans, the look is beginning to be just as important. Worth getting, but ignore the art.

Five Hundred Eyes: 42 Hepburn Gardens, St Andrews, Fife KY16 9DF

Tricky one this – I have to put a warning on it for younger fans because this has to be considered one "For Mature Readers Only". That aside, *Five Hundred Eyes* is excellent, intelligent, witty and darn good fun. Well produced, well edited with a tremendous amount of interesting reading matter crammed between the covers. For the older readers who are familiar with fanzines, it's comparable with the best bits of the old *Cloister Bell,* the original *Skaro* or *Frontier Worlds.* A well rounded piece of work. I love it!

The Frame: 61 Elgar Avenue, Tolworth, Surrey KT5 9JP

The latest issue of this 'zine, co-edited by **DWM** contributors David Howe, Stephen James Walker, Mark Stammers, has a terrific Pete Wallbank (*The Pescatons*) cover, some of the usual excellent behind the scenes articles and photographs and of course lots of rare stills and interviews. A most professional magazine – like DWB, not really a fanzine anymore, they've coined a new phrase in recent years – the prozine and *The Frame* typifies the tag. Excellent stuff. Had some good articles of foreign *Doctor Who* novels a few issues back, as well. . .

Burnt Toast: 24 Magnolia Ave, Epping, New South Wales, Australia 2121

One of a crop of Australian fanzines – and a fairly good crop they are too. Australia, far more than America, has a fervent fandom that has been going for umpteen years that is terribly active and enthusiastic. *Burnt Toast* covers more than just *Doctor Who* – indeed, issue four barely covers the show at all – but this seems an unusual abberation. A straightforward A4 sized photocopied 'zine, worth a look if you're interested in Australian fandom, but probably not as worthy of your airmail stickers as some others.

Mandria: 152 Victoria Road, Scarborough, YO11 1SX

A nice, charming straightforward fanzine, a mix of features, art, reviews and fiction, just like all fanzines should be, making sure there's something there for everyone. A nice touch of humour in the editorial (C.A.S.H. indeed, Ian!) and a good je n'ai sais quoi about the whole magazine, refreshing in its unoriginality and well worth spending your grotzits on.

Metamorph: 41 Delamere Road, Delapre, Northants NN4 9QG

Very similar in style and content to Mandria – ie, good all-round entertainment – but this time the traditional A4 size. Excellent art by Paul Richardson, but I can't help feeling that the design needs a bit of a rethink as two or three of the pieces on each page relate to different articles, but have similar typefaces, making it a chore sometimes to read things. It's also rather oversized and looks therefore like there's more content than there really is, false economy and certainly it doesn't fool the reader. Nice magazine, but anyone care to tell me how many 'zines there have been over the years called *Metamorph?* I can think of six off the top of my head. . .

Second Dimension: 400 Sutton Road, Walsall West Midlands WS5 3BA

The main fanzine of *The Whonatics,* a Midlands based fan club. Well produced, informative and chatty but the strangest thing is that the inside pages are on expensive glossy paper whereas the covers are on rather cheap 'n' nasty stuff. An all-round good read, very obviously geared towards fan club members, but still accessible to those not familiar with the 'in'ness of it all. Worth getting hold of, *Who*natics probably worth joining as either an alternative, or, better still, an addition to the *Doctor Who* Appreciation Society.

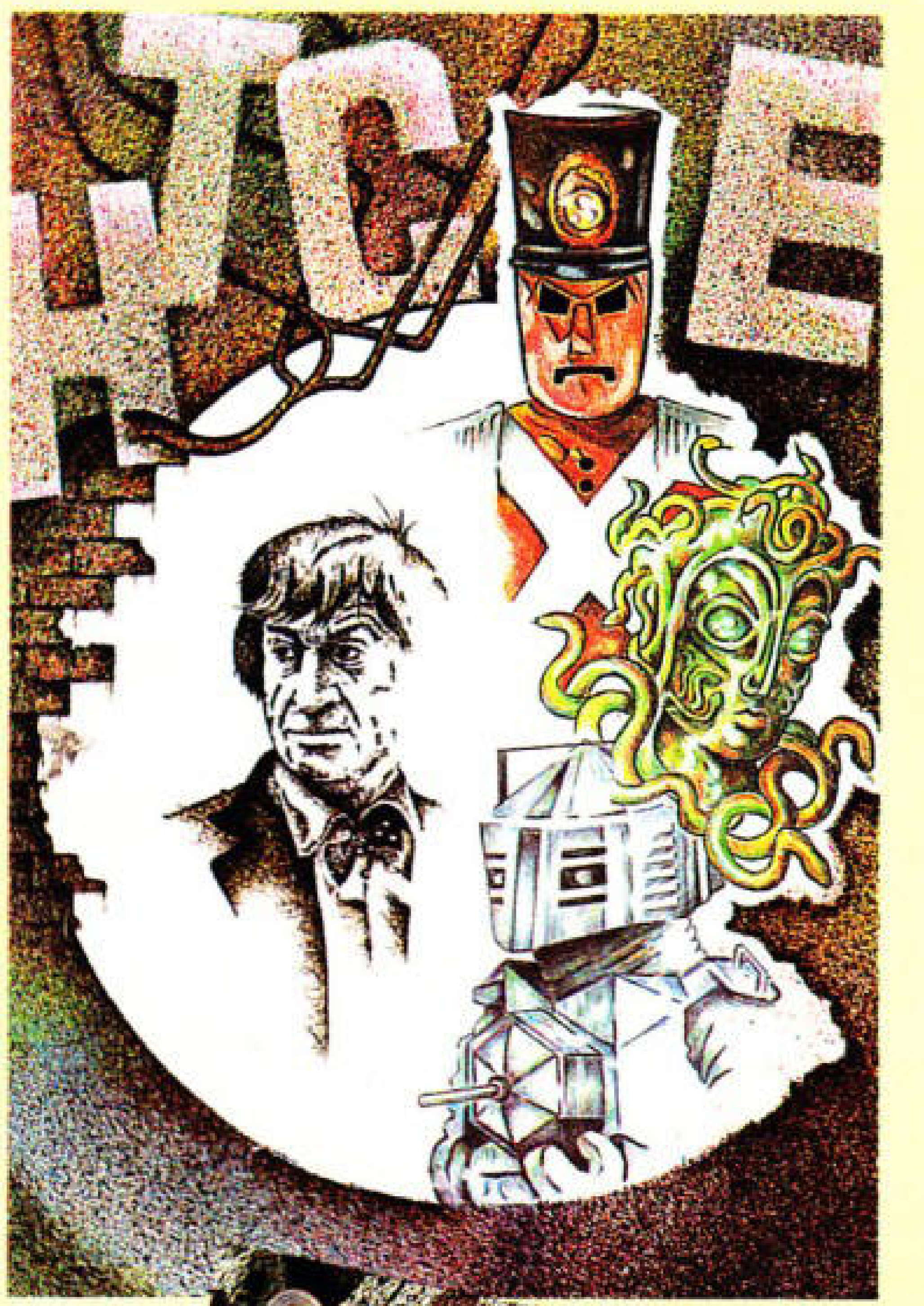
Timestreams: PO Box 4473, Christchurch, New Zealand

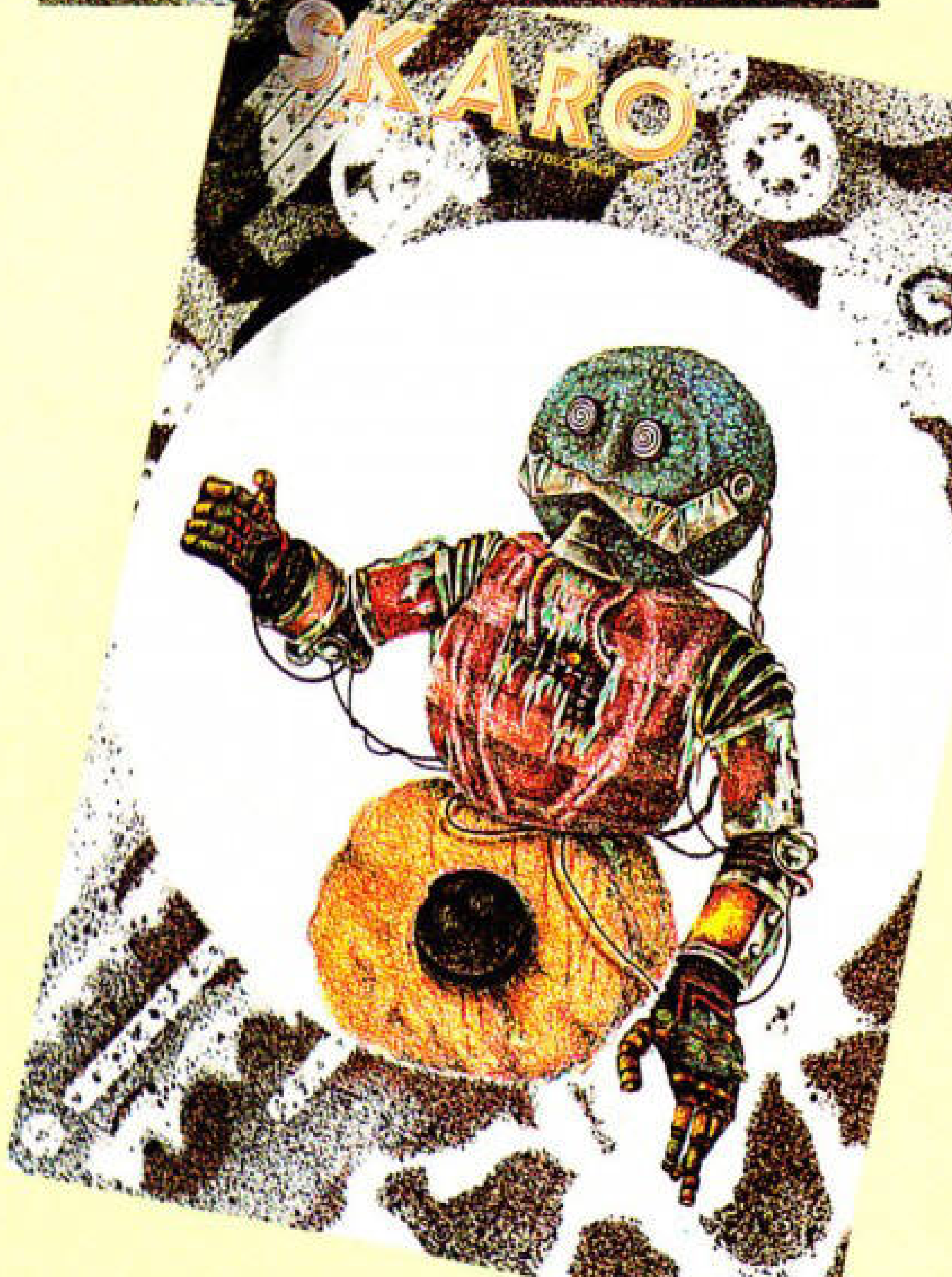
A worthy addition to the New Zealand Fan Club's excellent *Time Space Visualiser.* A fiction 'zine, well produced, well edited (a good mixture of eras) and like most things from down under, a very positive outlook. Nice.

The Tomb: 50 Ambler Road, Finsbury Park, London N4

I reviewed earlier issues and each one seems to get better. *The Tomb* is a very acquired taste, being all original comic strip fiction and the art variable. However the stories for the most part are of a very high standard. Paul Richardson again donates a good cover and Jamie Woolley's EC rip-off back cover is right on the target (nice logo, Jamie, shame Allan doesn't use it on the front instead of the one he's got!).

◆





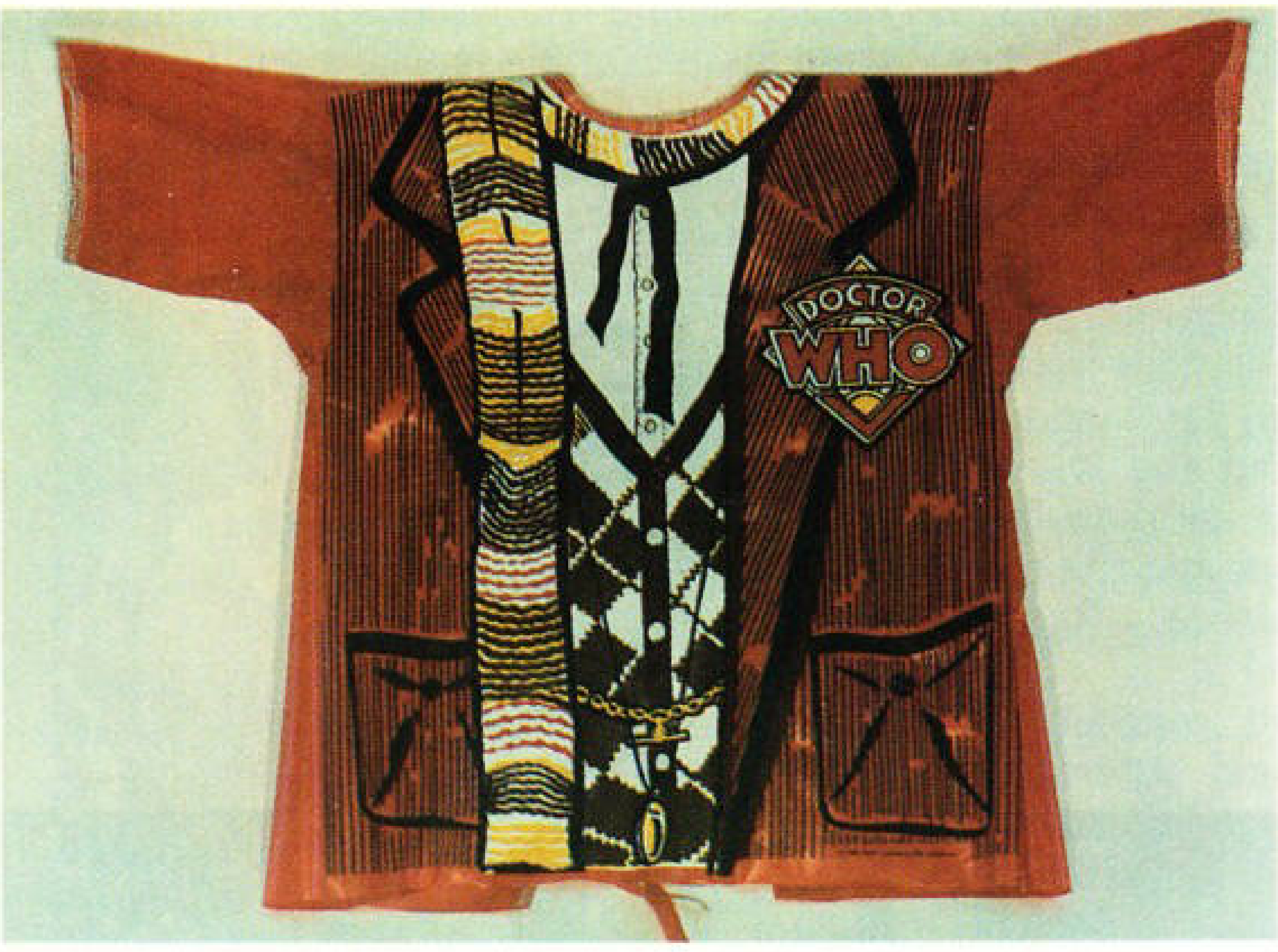
FANZINE OF THE MONTH

Skaro: 2 King Georges Road, Twerton, Bath, Avon BA2 1BJ

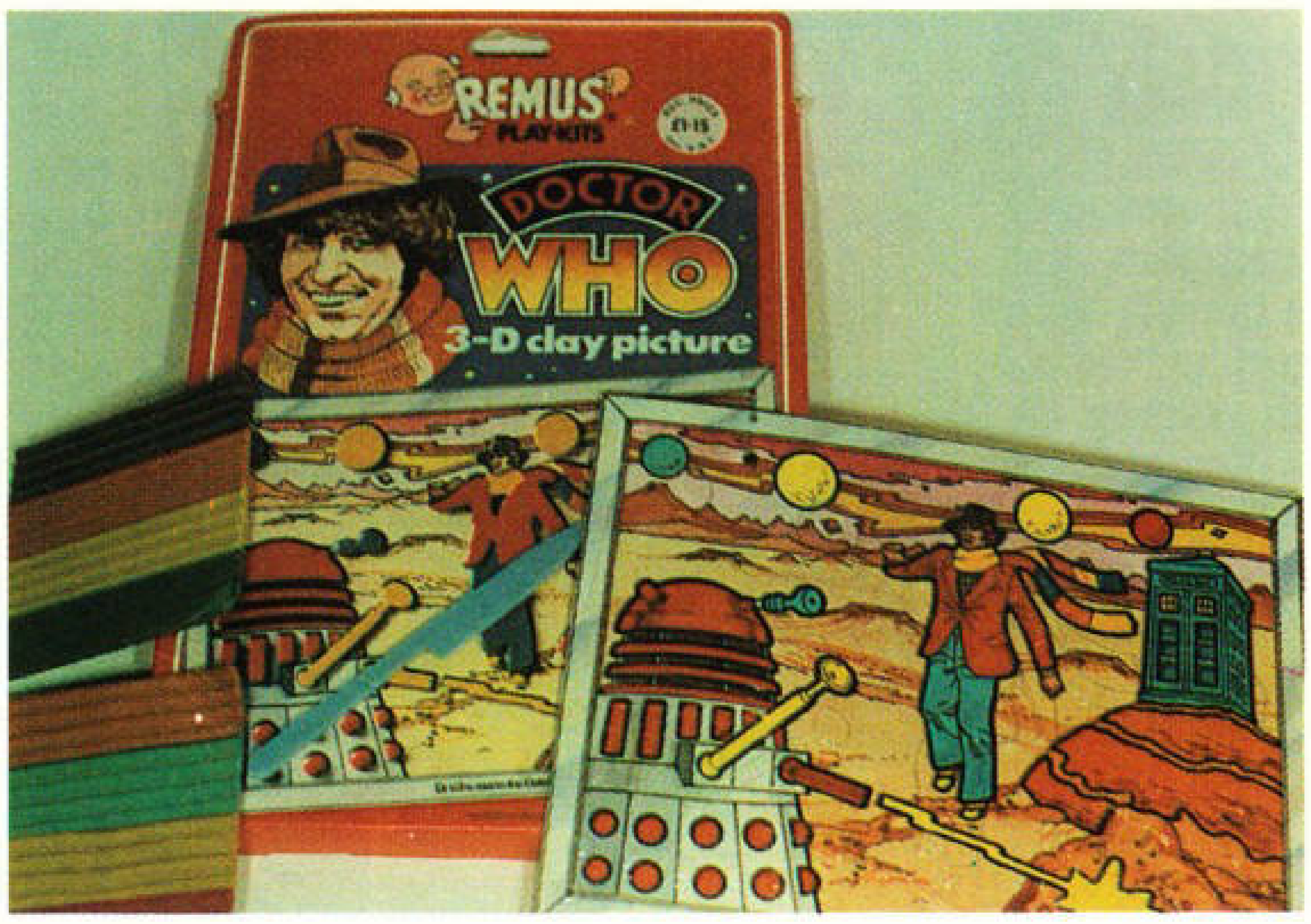
It's been six years since *Skaro* ended it's first major run, and this new version bears little resemblance to its predecessor except its city of origin! Colour covers and glossy paper belie the fact that the contents are deep, well researched and jam packed with information, interviews and, oddly for *Doctor Who* fanzines, poetry by the wonderful Ness. Two issues are out as I write this, both sporting cover art by the excellent Brian Hudd, whose highly individual style is, I'm sure, going to be appearing in more fanzines and, hopefully, maybe even this magazine. Brian's work and some of his fellow fans written work deserve a far wider audience than *Skaro* currently allows.

COLLECTORS' CORNER

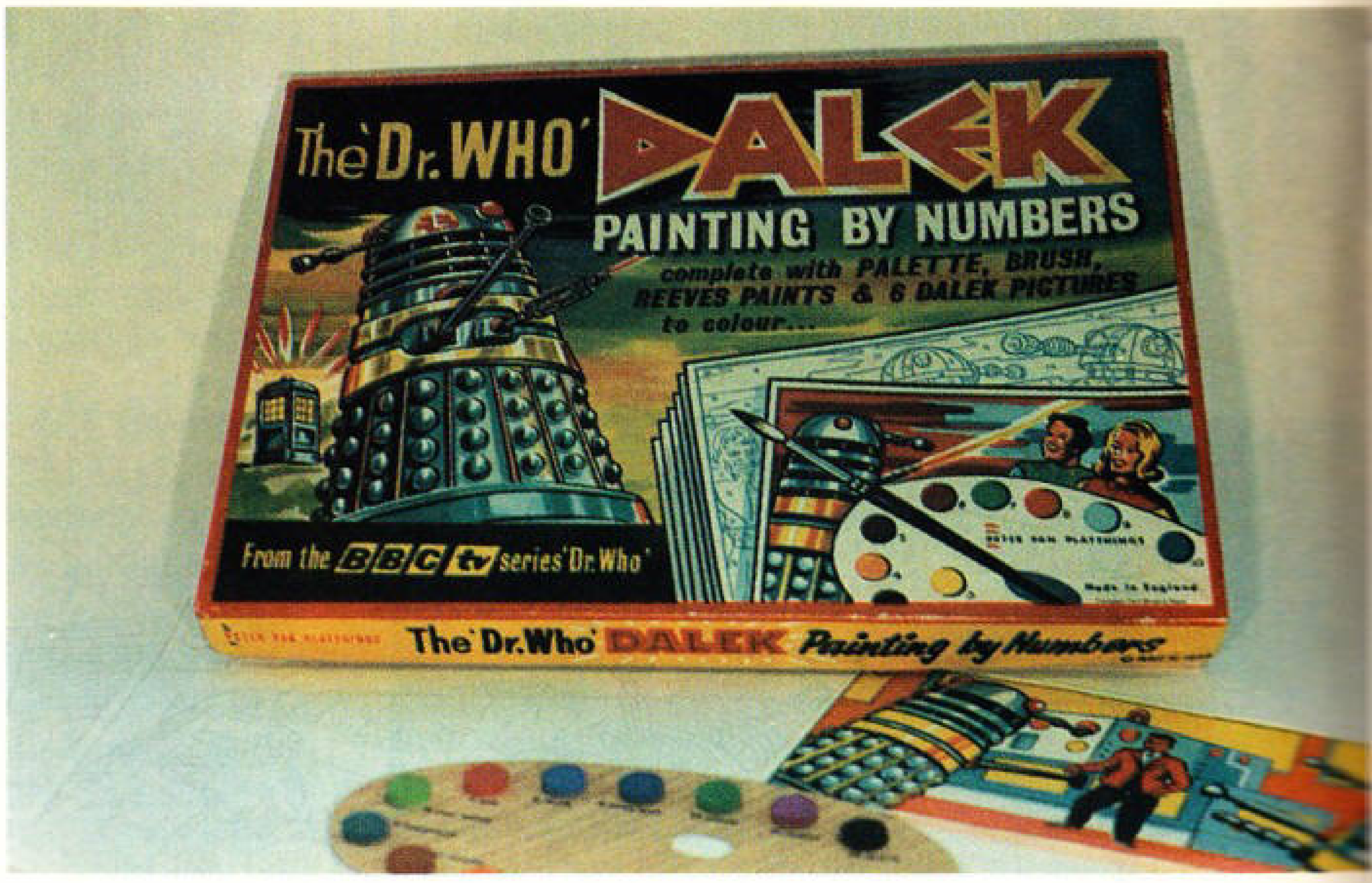
Collectors' corner uses the following 'availability scale': ★ Currently Available, ★★ Generally available from specialist dealers, ★★★ Rare but occasionally available from specialist dealers, ★★★★ You'll be lucky, ★★★★★ Almost unheard of!



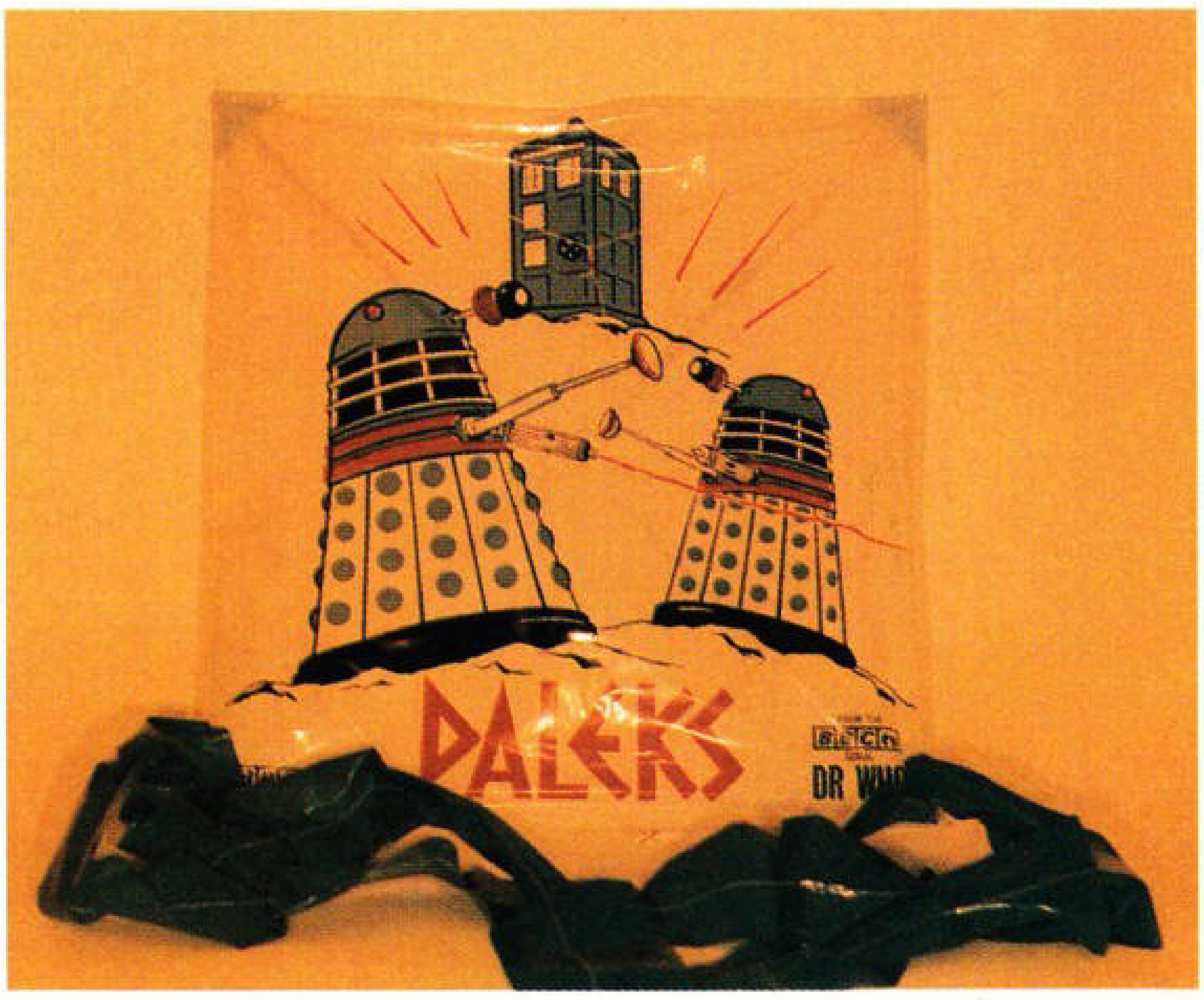
Dressing Up Costume
Manufacturer: Berwicks Toys Ltd
Year: 1976
Original Price: unknown
Availability: ★★★★★
Otherwise known as the do-it-yourself child suffocation kit, this nifty, thin plastic, simulated Fourth Doctor costume, complete with mask of the great man himself was the forerunner of the T-Shirt that depicts a bow tie on the front. Now you could almost be mistaken for the Doctor himself, assuming that people thought he was a midget in a garish plastic mask. An interesting point to note is that the plastic was designed to environmentally bio-degrade in a matter of hours once the costume was exposed to the air. Like the Dalek kite, this ensured that at least three of the costumes would be bought in quick succession by long-suffering dad.



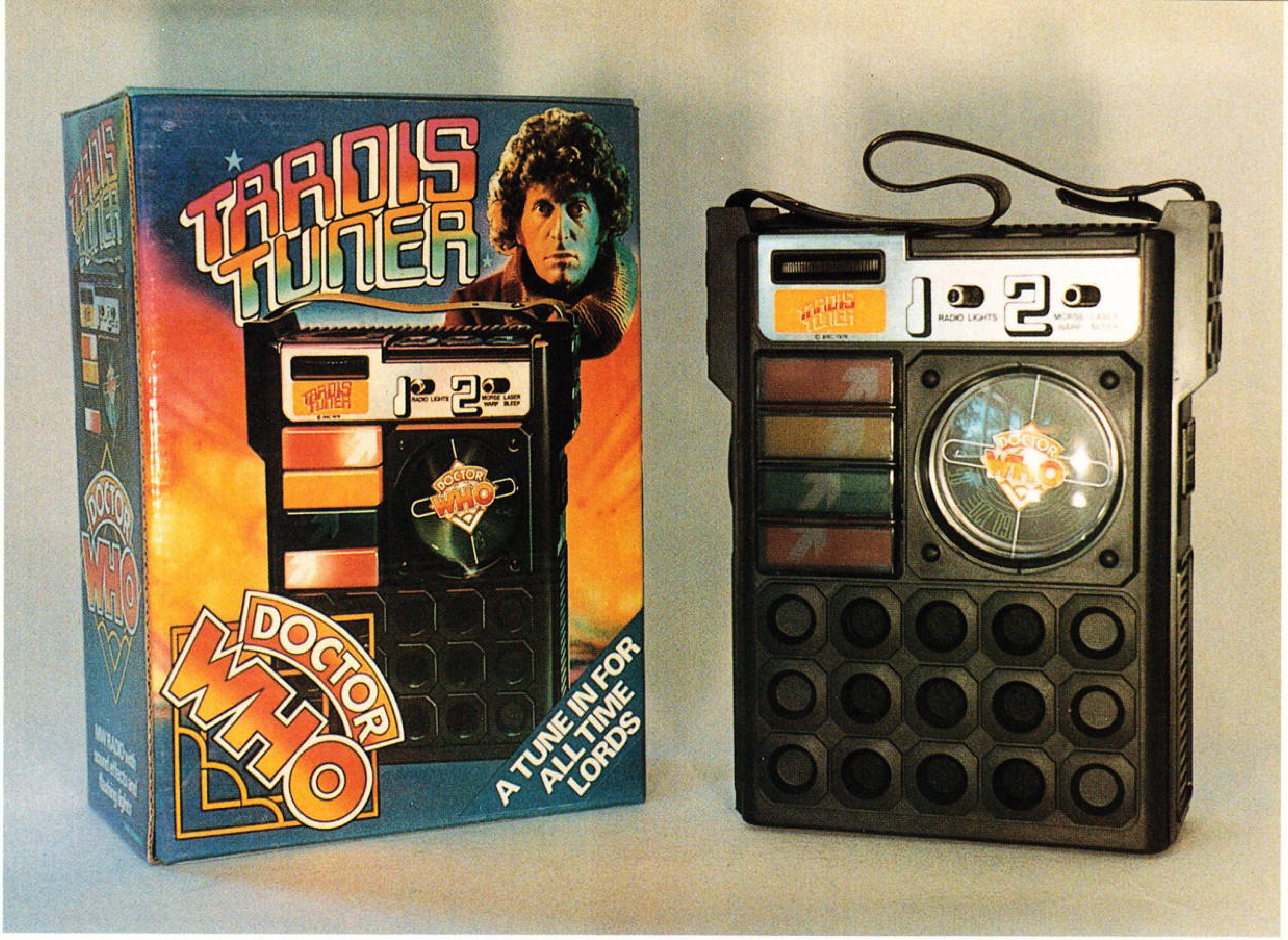
3-D Clay Picture
Manufacturer: Remus Play-kits
Year: 1979
Original Price: £1.15
Availability: ★★★★
What is it about plasticine that makes normally sane and well-adjusted children turn into wannabe artists and sculptors? Give a child a piece of plasticine and they are happy for hours, inserting it up their noses, rubbing it into the carpet, breaking tiny pieces off and then distributing them evenly all over the room – rather like an infinitely long hunt-the-thimble game. The basis of this rather dubious play-kit was that you stuffed different colour plasticine into a clear plastic template, then added a ready-coloured-in backing board to create an impressive three-dimensional picture. Of course all the smartest kids realised that it looked even better if you left the plasticine out completely so that's what they did. And what happened to the spare placticine? Noses, carpets and distribution!


The Dr. WHO DALEK
PAINTING BY NUMBERS
complete with PALETTE, BRUSH, REEVES PAINTS & 6 DALEK PICTURES to colour...
From the BBC tv series Dr. Who
The Dr. Who DALEK Painting by Numbers

Dalek Painting By Numbers
Manufacturer: Peter Pan Playthings Ltd
Year: 1965
Original Price: 9/11d (approx 50p)
Availability: ★★★★★
I always thought that a Peter Pan Plaything was Wendy before I discovered this incredible artistic toy. Do you know that most Renaissance artists used a painting by numbers system to complete all their best remembered pieces: Mona attacked by Daleks, God holds off the Dalek Invasion and the ceiling of the Nestene Chapel (completed before the first invasion). What I want to know is why do the pictures depicted on the box-front show bold and bright colours when the best you can get out of the small circles of so-called paint is a watery reddy-blue smudge that runs into all the other watery reddy-blue smudges already on the painting? I think we should be told.

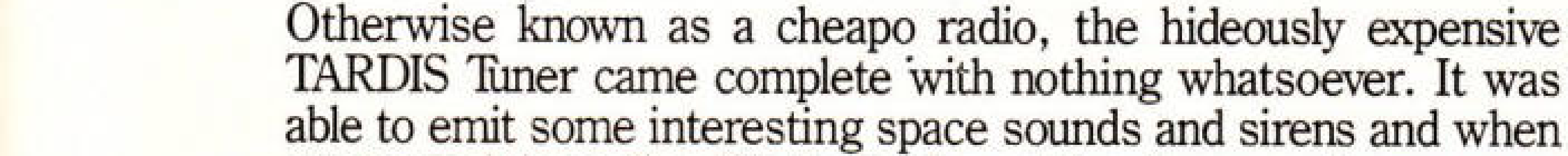


Dalek Kite
Manufacturer: Bowman Jenkins
Year: 1965
Original Price: 4/6d (22.5p)
Availability: ★★★★★
A shining example of the manufacturer's art, the impressively thin plastic and balsa wood kite was a firm favourite of children all over England in the mid-Sixties. The kite was cunningly designed so that anything more than, say, a completely still day would rip it viciously apart thus ensuring that the demand never waned. It is rumoured that there is a large supply of kites on some remote and windswept Scottish island to which they were all blown. It is also rumoured that there are several child-sized skeletons still clinging to the trailing strings of those lost kites.


TARDIS TUNER
DOCTOR WHO
A TUNE IN FOR ALL TIME LORDS
RADIO LIGHTS
MORSE LASER WARP BLEEP

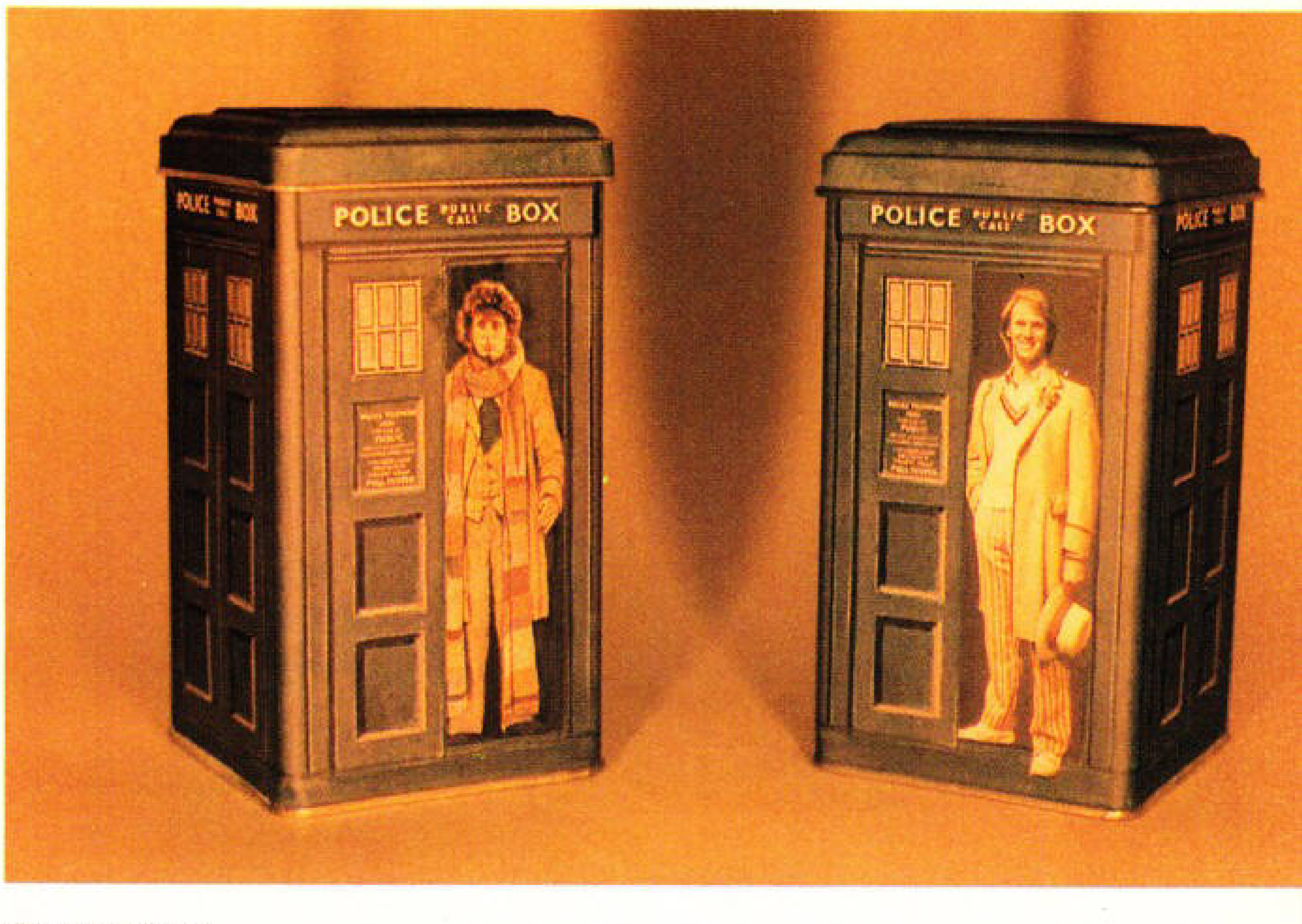
TARDIS Tuner
Manufacturer: Shortman Trading
Year: 1976
Original Price: £19.95
Availability: ★★★

Otherwise known as a cheapo radio, the hideously expensive TARDIS Tuner came complete with nothing whatsoever. It was able to emit some interesting space sounds and sirens and when you turned the radio off it doubled as a tricorder or, as it was more commonly known, a useless lump of plastic. It is even more useless now as it only received Medium Wave, otherwise known as BSB.


featuring the BBC tv series DOCTOR WHO
THE DALEK ORACLE
YOU ASK THE QUESTION
THE DALEK ANSWERS
QUIZ GAME FOR ALL THE FAMILY
BELL TOY
MADE IN ENGLAND
Questions
Answers

The Dalek Oracle
Manufacturer: Bell Toys Ltd
Year: 1965
Original Price: 9/6d (47.5p)
Availability: ★★★★★

Otherwise marketed as the *Magic Robot,* this entertaining predecessor of *Trivial Pursuits* sets the vast encyclopedic mind of a small plastic Dalek against the combined intellect of a nation of schoolchildren. You place a question/answer overlay onto the board and then, inserting the Dalek into the slot, turn it until it points to the question. Then when you place the Dalek on the mirror in the centre of the answers, it spins and magically stops to point at the correct one. On my one of these we created a whole selection of new questions and answers by writing onto the back of one of the question sheets. Questions like "Who is the stupidest person?" and "Do you know the answer to this?" abounded. (The answers being "You are!" and "No!" respectively.)


POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

TARDIS Tins
Manufacturer: Avon Tin
Year: 1980
Oringinal Price: £1.50 (4th Doctor) £1.75 (5th Doctor)
Availability: ★★★

No-one was ever quite sure what the TARDIS Tins were actually supposed to be for. Some thought they were money boxes as some of them had a slot in the lid. Some thought they were tea caddies. Some even thought they were collectable and bought hundreds only to find that the sales potential of a £1.50 tin is somewhat limited – espcially when there is a picture of the last Doctor on the front. Me? I use mine for keeping my *Doctor Who* badges in.

Compiled by David Howe

DOCTOR
WHO
MAGAZINE

THREATENING COATSTANDS

Plantagenet in the hot seat in *Frontios*. Photo © BBC.

Liam Rudden talks to Jeff Rawle, who played Plantagenet in Peter Davison's third season story, *Frontios*. . .

Over the years many guest stars have appeared in *Doctor Who* and Season Twenty One saw the casting of Jeff Rawle as Plantagenet in *Frontios*, one of the better supporting characters that year. Plantagenet's character developed nicely over the four episodes of *Frontios* adding extra depth to Rawle's intriguing performance.

Jeff landed the part of Plantagenet when he was invited to read for it by director Ron Jones, who had seen him previously in a fringe show. "He wanted someone who could look fairly young and vulnerable, inexperienced, and ineffectual as a leader, and yet be an experienced actor able to work to a fairly tight schedule. As I tend to look quite young on film, I was thirty-two when I played the part, I could meet both requirements". Laughing, he adds that it could also have been because of his superb acting skills.

One of the main talking points of the story was the design of the sets which were extremely visual. By building the bottom half of the colonists' spaceship and matting on the top half, the scale of the whole thing could be greatly increased. Jeff thought the sets were quite extraordinary.

"They were wonderful – it looked like an adventure playground where the ship had crashed. There were boulders and things everywhere. In fact, I think it looked more wonderful in the studio than it did on camera, as the idea of perspective and size are very difficult to capture on the screen."

All the sets were built in the one studio, but filming was split into two parts. The colony ship and tunnel scenes were filmed in the first week, and the two TARDIS sets, one fragmented, and one whole so that they could give the effect of the TARDIS being pulled back together, were filmed the next. In all it took about six days to film the whole story, with six weeks rehearsal prior to the studio work.

Frontios also marked the introduction of the Tractators. What were they like to work with? "I think that those monsters look great when they are stationary, but they were very difficult to move about. The dancers who were inside them suffered unbelievably with the heat. They had such a terrible time, they had to have cold air blasted from oxygen cylinders up into their costumes to stop them from becoming faint! Once inside them all you could do was move your arms and shuffle around, they really were the most extraordinary creatures."

As with any production, unforeseen problems have a habit of cropping up and Frontios was no exception. "All the special effects seemed to break down. The first rock fall just didn't look right on camera and getting people to sink into the ground was also a tricky effect to get right.

"What the effects team did was to put you on an inflatable bed with cork chippings all around, and a sort of polystyrene shape at the top so that when they let the air out of the bed you fell into the ground with the chippings falling after you. Then this was mixed to an electronic dissolve to make it look like you had disintegrated.

TRICKY EFFECTS

"We had problems with just about every special effect. There was one where Tegan and the Doctor had to be dragged along by the Tractators' power, in the end they had to do that by tying them to pieces of nylon cord, and pulling them along on cushions. It was really make it up as you go along time as a lot of the effects they had just didn't work on the day."

One scene required Jeff to be terrified of a coatstand, thinking it was some sort of weapon, how difficult was this?

"Extremely difficult! To be honest the logic of it escaped us all and we laughed a lot during that scene. You see, while an alien colony may well think a coatstand to be a deadly weapon, the *Frontios* colonists were from dear old mother Earth. So surely they would have realised that straight away, after all is said and done a coatstand, is a coatstand, is a coatstand!"

As with most characters in *Doctor Who,* Plantagenet disappeared for whole chunks of the story . . . "Yes, that's right. For example when I'd been sucked through the ground, and the story of Turlough and Norna took over. There seems to be a system with *Doctor Who* scripts that I've noticed. They seem to have about three sub plots going at any one time. They then intercut fast between scenes, so you get the feeling of action, and of action going on in a different place at the same time. That's what gives it its drive and so I suppose that you have to disappear for a while to allow something else to happen, but with each episode being only twenty five minutes long it can run the risk of becoming a bit fragmented."

Jeff describes Plantagenet as . . . "Someone who didn't really want the responsibility that had been thrust upon him at such an early stage. We decided that he should be the kind of person who quoted Shakespeare all the time. He tried to compensate for his weakness and ineptitude by making stirring speeches which everyone rather blanched at. He wasn't really ready to rule the colony but the arrival and friendship of the Doctor gives him the strength and confidence to do just that."

Plantagenet had his ruthless streak as well, at one point threatening to attack Turlough with a crowbar. Was this out of character? "I think people tend to react violently when put under pressure, especially weak characters, and to go for someone with a crow bar is a very violent thing to do, because when you think about it, if he'd actually hit him, he'd probably have killed him."

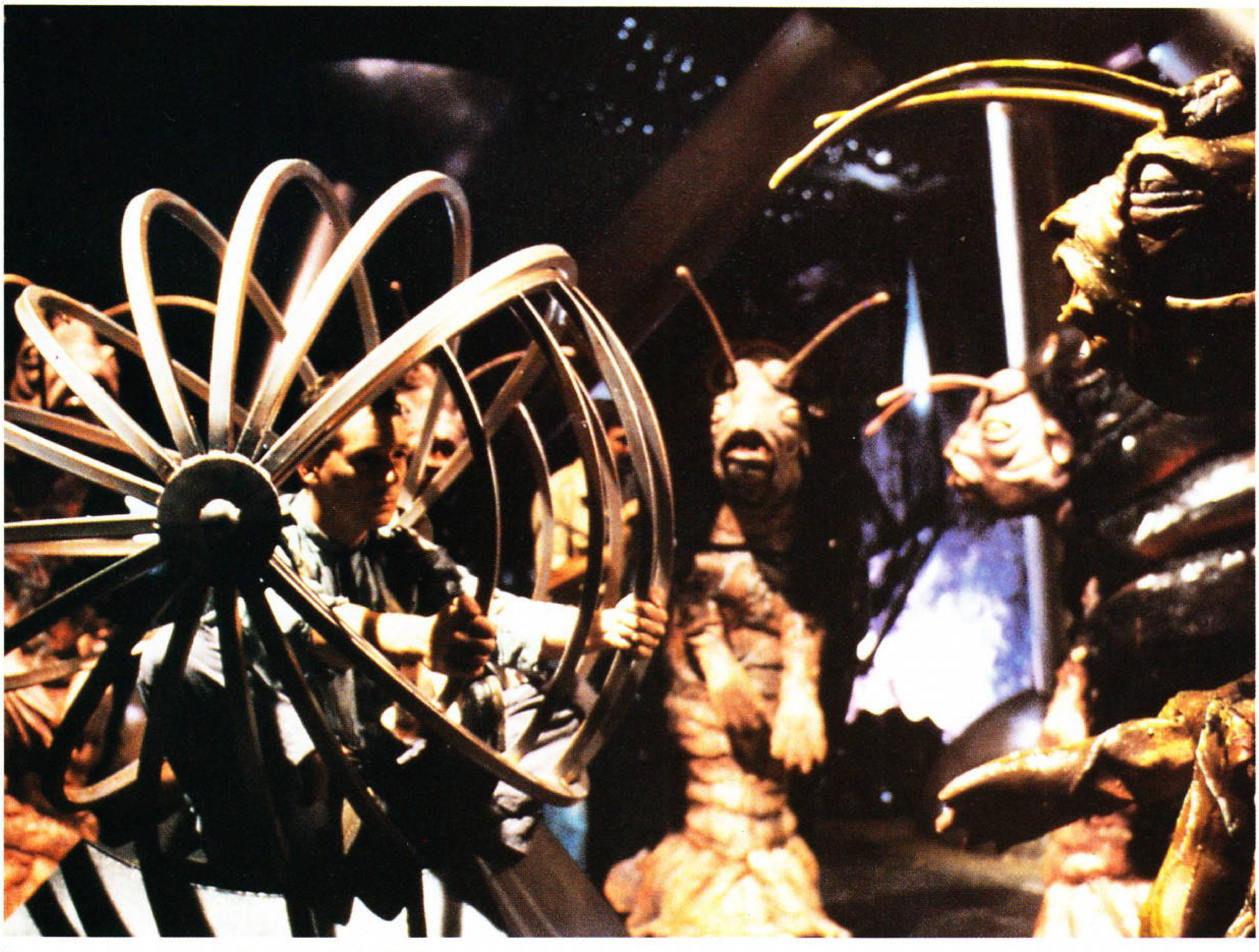
Another talking point was the Tractator machine which received a lot of complaints for being too frightening. What did Jeff feel about this point? "Well, it could have been a lot worse. The original Tractator machine that bore the tunnels was to be made up of human parts, but they decided that this would be too frightening so the first version was abandoned in favour of the compromise – a machine with just the human head. If that was too frightening then you should have seen the original script!"

Peter Davison, Mark Strickson, and Janet Fielding had worked together for quite a while before Frontios. How easy was it to fit into the 'team' they had created? "I got on with them well. We had quite a long rehearsal period and they're really great to work with, great friends and a lot of fun. It was quite nice and a great privilege to be onboard the TARDIS as I'd watched the show since I was a wee lad."

Jeff's favourite Doctor was William Hartnell . . . "I feel that the Doctor should be rather cantankerous, a bit of an old duffer, and a bully. I think Colin Baker picked that up, letting us see that he is a good man with a heart of gold, but through his actions rather than by his being a charming young man, which is perhaps the angle Peter [Davison] went for."

At the end of *Frontios,* the Doctor gave Plantagenet a parting gift . . . the dreaded coatstand. Did Jeff have any idea what Plantagenet might have done with it? [Laughing] "I think he probably had it erected in the main square, outside the crashed ship as a tribute to the Doctor's help. . ."

◆



Plantagenet is imprisoned by the Tractators. Photo © BBC.

Back Issues

Marvel are now able to offer a limited number of ***Doctor Who Magazine*** back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (British Sterling or USA Dollars) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

THE SEVENTH DOCTOR'S ADVENTURES CONTINUE INSIDE
MARVEL
£1.50
Doctor WHO
MAGAZINE
GIANT PULLOUT POSTER

DWM Issue 151: Colin Baker in *The Ultimate Adventure* cover. *Battlefield* preview; Graham Williams interview; The Fall Guys (stuntwork in *Who*, Part 2); Location Feature plus South West England Location Guide; Yeti feature; *The Infinity Season* text story by Dan Abnett, illustrations by Gerry Dolan; Dalek Continuity; Tom Baker Episode Guide (Season 14).

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Curse of Fenric* preview; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks:1* by Richard and Steve Alan, art by Lee *'Robocop'* Sullivan; Off the Shelf (*The Chase, Mission to the Unknown* and *The Daleks' Master Plan* book reviews); Tom Baker Episode Guide (Season 15).

DWM Issue 155: Daleks cover; Merchandise Update; Strip (comic strip feature, Part 3 – recent years); David Banks on *The Ultimate Adventure;* Ian Hogg interview: *Nemesis of the Daleks:4* by Richard and Steve Alan, art by Lee Sullivan; Matrix Data Bank; Tom Baker Episode Guide (Season 17). Pin ups: Captain Sorin and Ace (*Fenric*); Ace and the Doctor (*Ghost Light*) and Scaroth (*City of Death*).

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and free poster; Matrix Data Bank; Season Twenty-Six Survey results; Barry Letts interview; Season Twenty-Six Guide (Part two, *The Curse of Fenric, Survival*); *Train-Flight: 2* by Donkin and Brand, art by John Ridgway; Off the Shelf (*An Unearthly Child, The War Games* video reviews, *Remembrance of the Daleks* book review); Colin Baker Episode Guide (Season 22). Pin up: the DJ (*Revelation of the Daleks*).

DWM Issue 163: *Claws of Axos* cover; Search out Science K9 photographs; Peter Grimwade tribute. Interviews – Russell Enoch (William Russell), Terrance Dicks and Elisabeth Sladen; *Doctor Who* in New Zealand feature; Matrix Data Bank; *The Two Doctors* recording feature, Part One: *Teenage Kicks* text story by Paul Cornell, illustrations by Cam Smith; Longleat Exhibition feature and photographs; Sylvester McCoy Episode Guide (Season 25). Pin up: *The Five Doctors* (Hurndall, Davison, Pertwee, Troughton).

DWM Issue 164: *The Keeper of Traken* cover: John Nathan-Turner interview; *Terror of the Autons* Archive, Part One; The Two Nervous Breakdowns (*Two Doctors* recording feature), Part Two; Philip Madoc interview; *Fellow Travellers* strip, by Andrew Cartmel and Arthur Ranson Part One; Matrix Data Bank and Off the Shelf (*Mission to Magnus* book, *The Brain of Morbius, The Five Doctors* videos reviewed); Sylvester McCoy Episode Guide (Season 26). Pin Up: *The Curse of Fenric*

DWM Issue 165: Katy Manning cover; BSB Weekend Schedule; *Terror of the Autons* archive Part Two; Katy Manning interview; Foreign Locations Guide; *Fellow Travellers* strip, Part Two; Video FX: Dave Chapman interviewed, plus Matrix Data Bank. Pin ups: *City of Death,* Nicola Bryant.

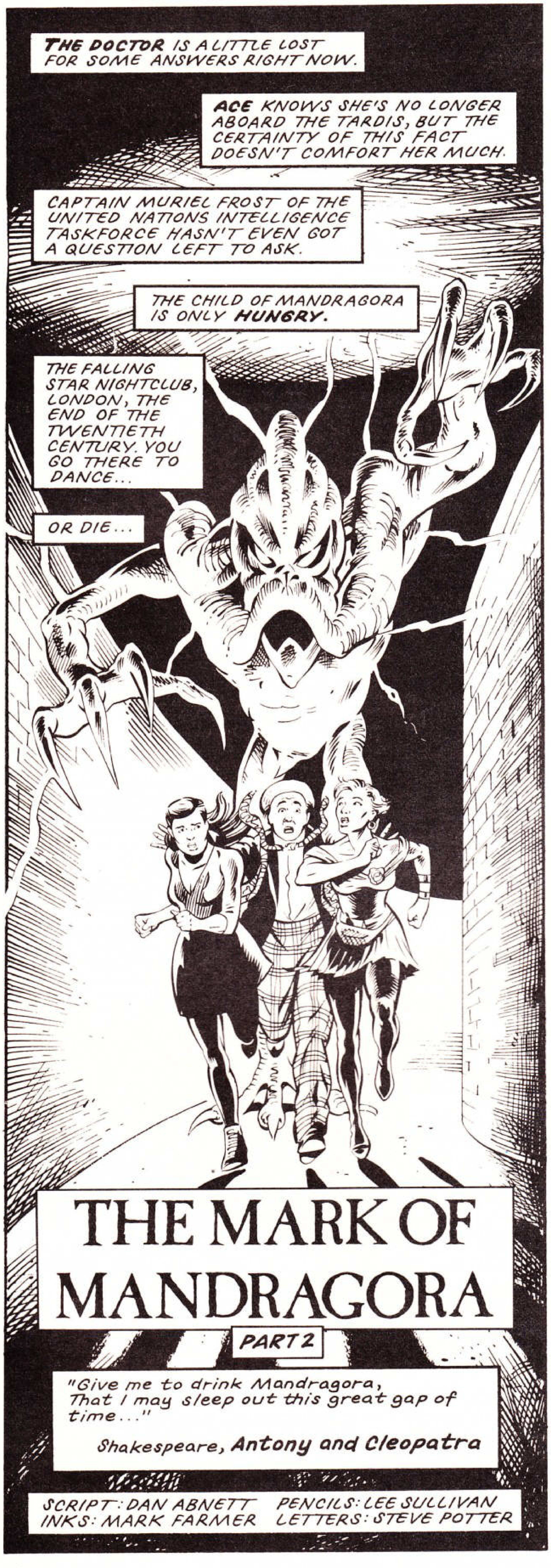
DWM Issue 166: Nicola Bryant cover; Graham Williams tribute; Warlord and War Chief Case Studies; Derrick Sherwin interview; Nicola Bryant interview; Collector's Corner; *Fellow Travellers* strip, Part Three; Making *Mawdryn Undead* feature. Pin ups: *Battlefield* and *Warriors of the Deep.*

DWM Issue 167: Merchandise Special! Free Abslom Daak Flexi-Disc! Interviews with director Waris Hussein, the series' recent musicians, books editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special appraisal of former Producer Graham William's period on the show. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer – a prelude to our new UNIT story! Plus the first week of our proposed *Doctor Who* newspaper strip. **A FIFTY-TWO PAGE EXTRAVAGANZA!**

DWM Issue 168: Forty-Four pages including London Location Guide and interviews with director Paul Bernard and script editor Anthony Read. Plus *The Doctor in Holland, Into the Vortex,* Davros *Brief Encounter* by Paul Cornell and *Distractions,* the second prelude to our Mandragora story by Dan Abnett, Lee Sullivan and Mark Farmer and the second week of the proposed newspaper strip. Pin Ups are Jon Pertwee in Day of the Daleks and Tom Baker from Logopolis.

DWM Issue 169: Forty-Four pages! *The Mark of Mandragora* begins by Dan Abnett, Lee Sullivan and Mark Farmer! Johnny Byrne and Carl Forgione interviews, 1990 in review, Those Radio Times (Troughton), Matrix Data Bank, Brief Encounter (Ian and the Seventh Doctor) Travelling Companions, Into the Vortex – plus Quinn and Howett on the year to come. Pin up: Sophie Aldred as Ace.

ALL PIN-UPS FULL PAGE, NO TEXT. NO OTHER ISSUES CURRENTLY AVAILABLE.


THE DOCTOR IS A LITTLE LOST FOR SOME ANSWERS RIGHT NOW.
ACE KNOWS SHE'S NO LONGER ABOARD THE TARDIS, BUT THE CERTAINTY OF THIS FACT DOESN'T COMFORT HER MUCH.
CAPTAIN MURIEL FROST OF THE UNITED NATIONS INTELLIGENCE TASKFORCE HASN'T EVEN GOT A QUESTION LEFT TO ASK.
THE CHILD OF MANDRAGORA IS ONLY HUNGRY.
THE FALLING STAR NIGHTCLUB, LONDON, THE END OF THE TWENTIETH CENTURY. YOU GO THERE TO DANCE...
OR DIE...

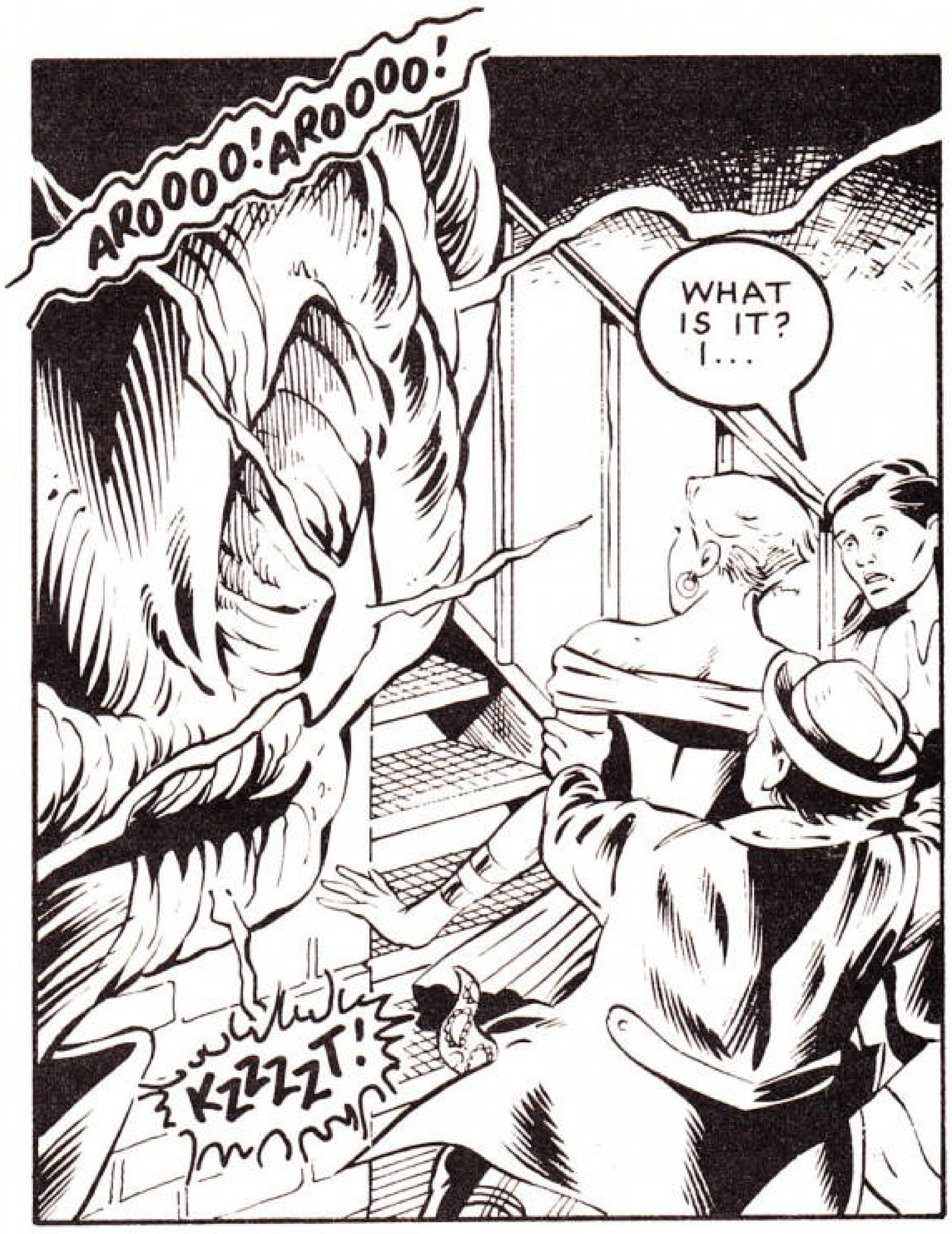
THE MARK OF MANDRAGORA

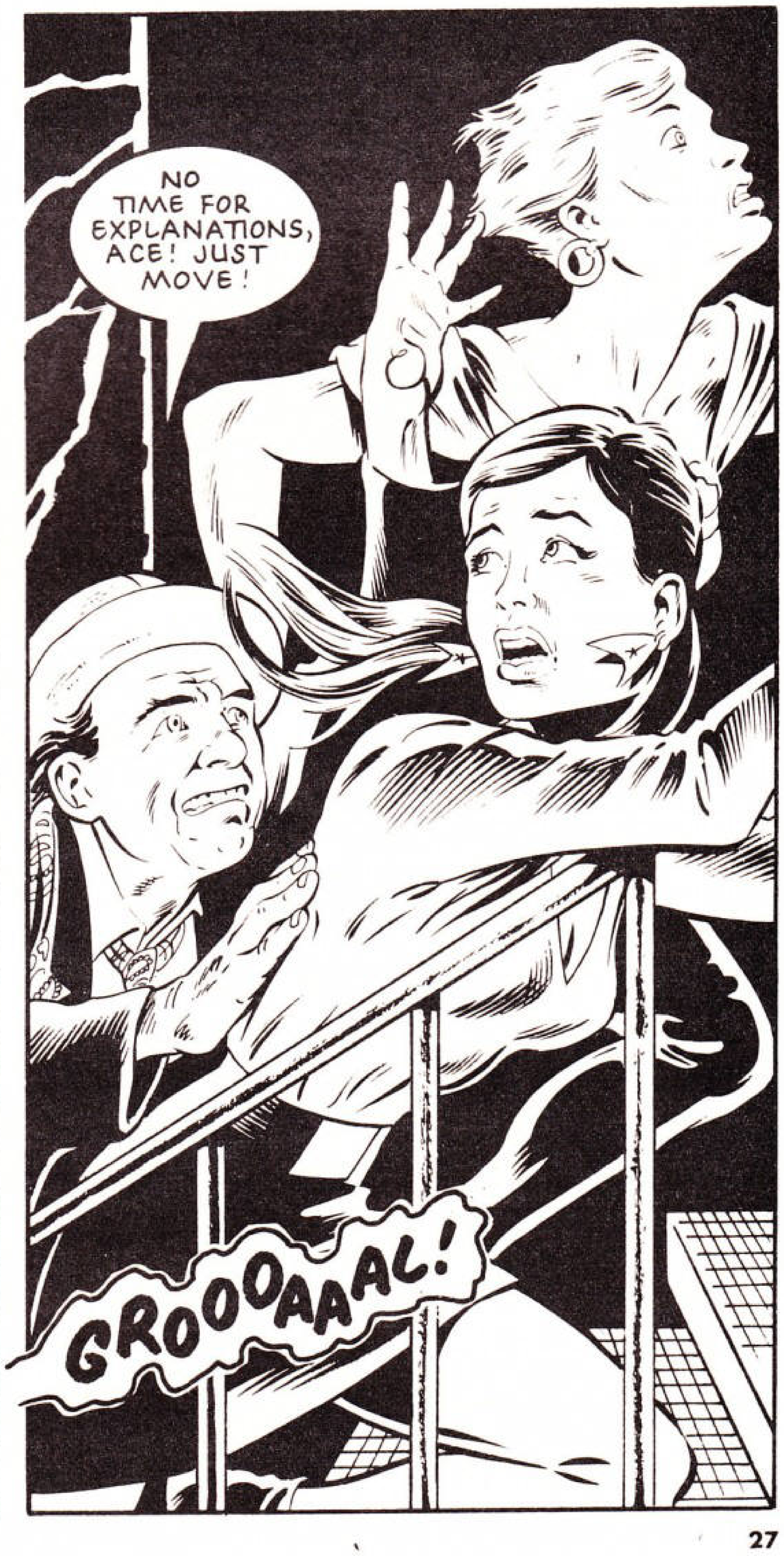
PART 2

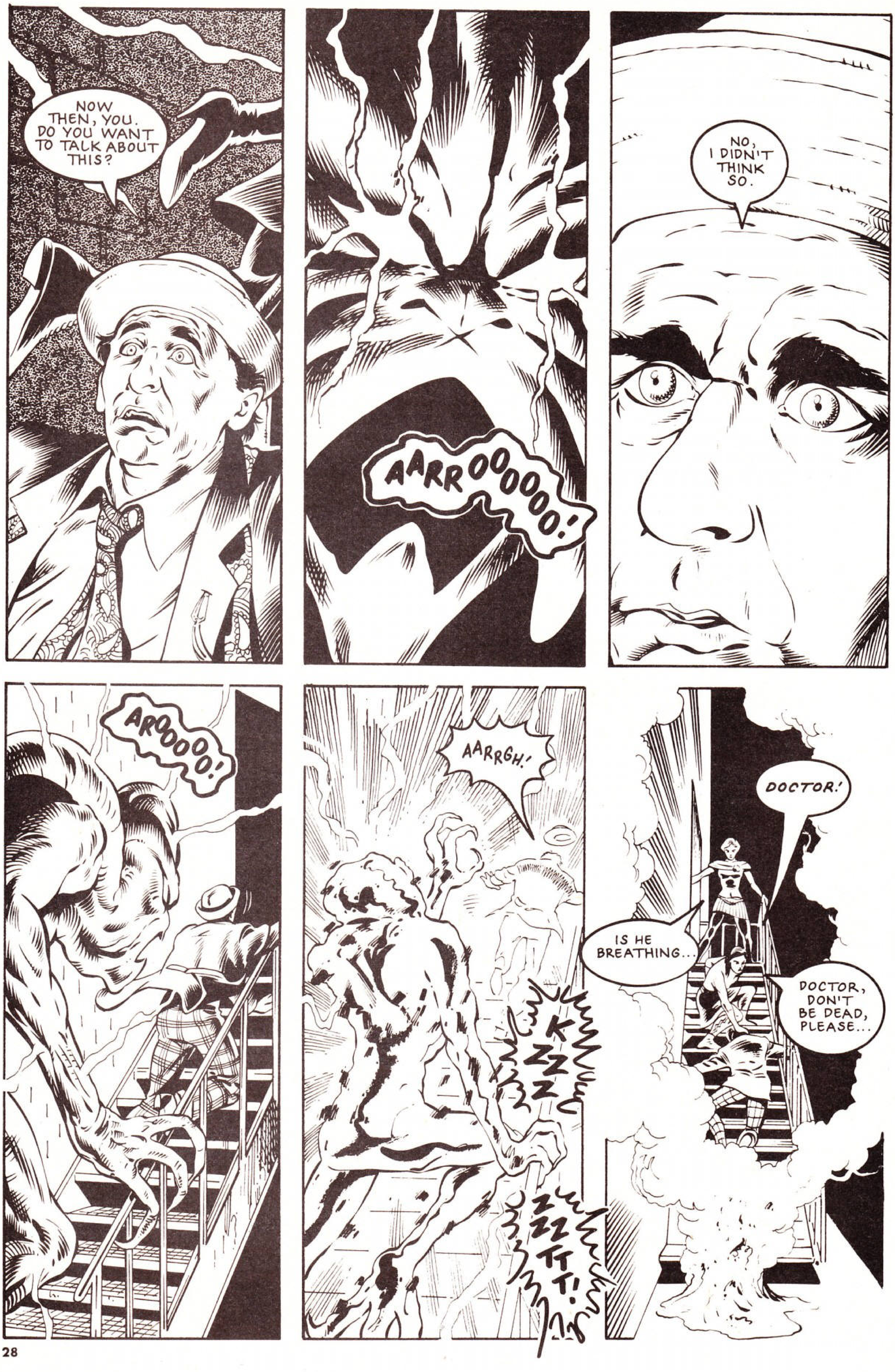
"Give me to drink Mandragora,
That I may sleep out this great gap of time..."

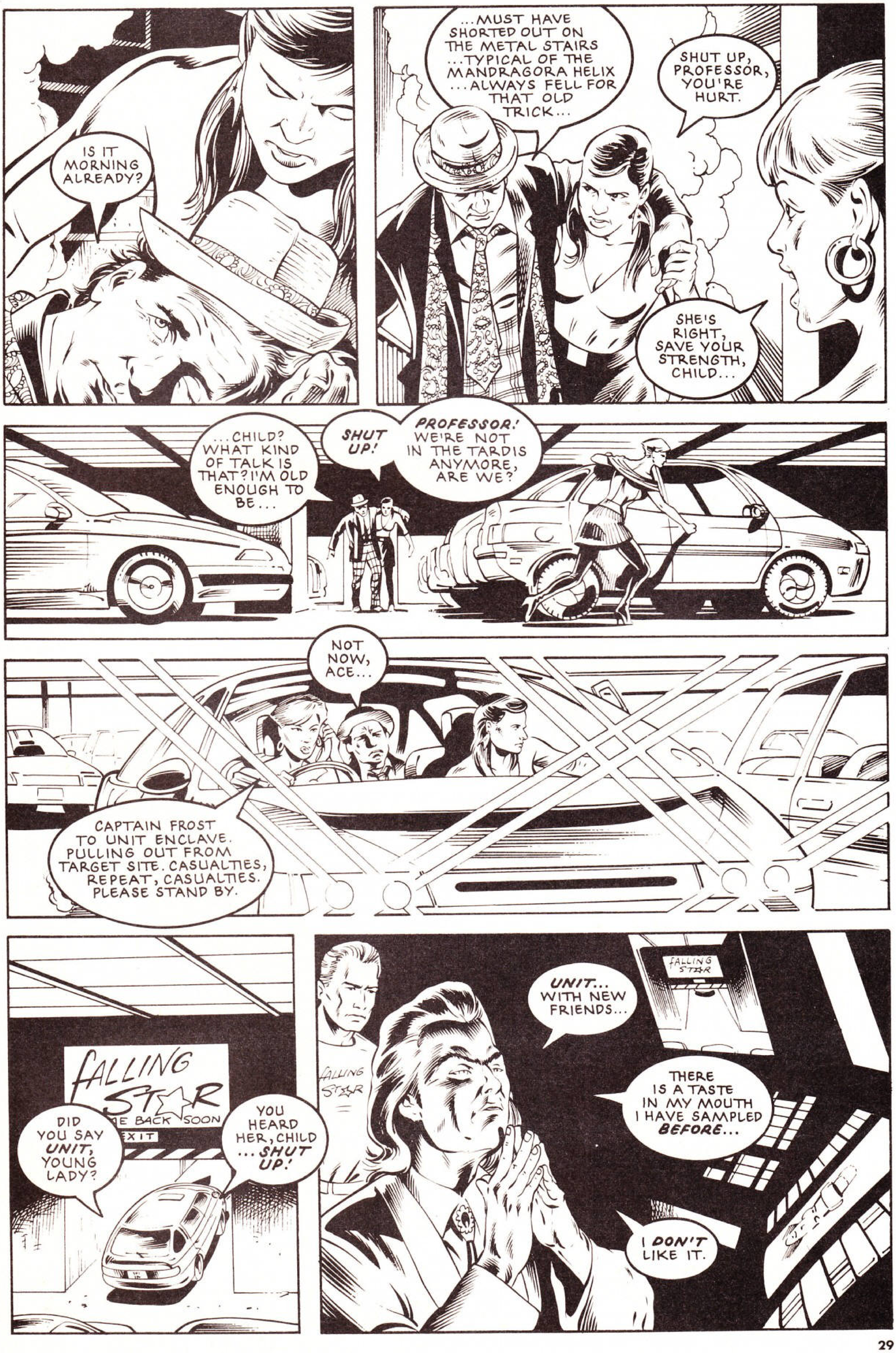
Shakespeare, **Antony and Cleopatra**

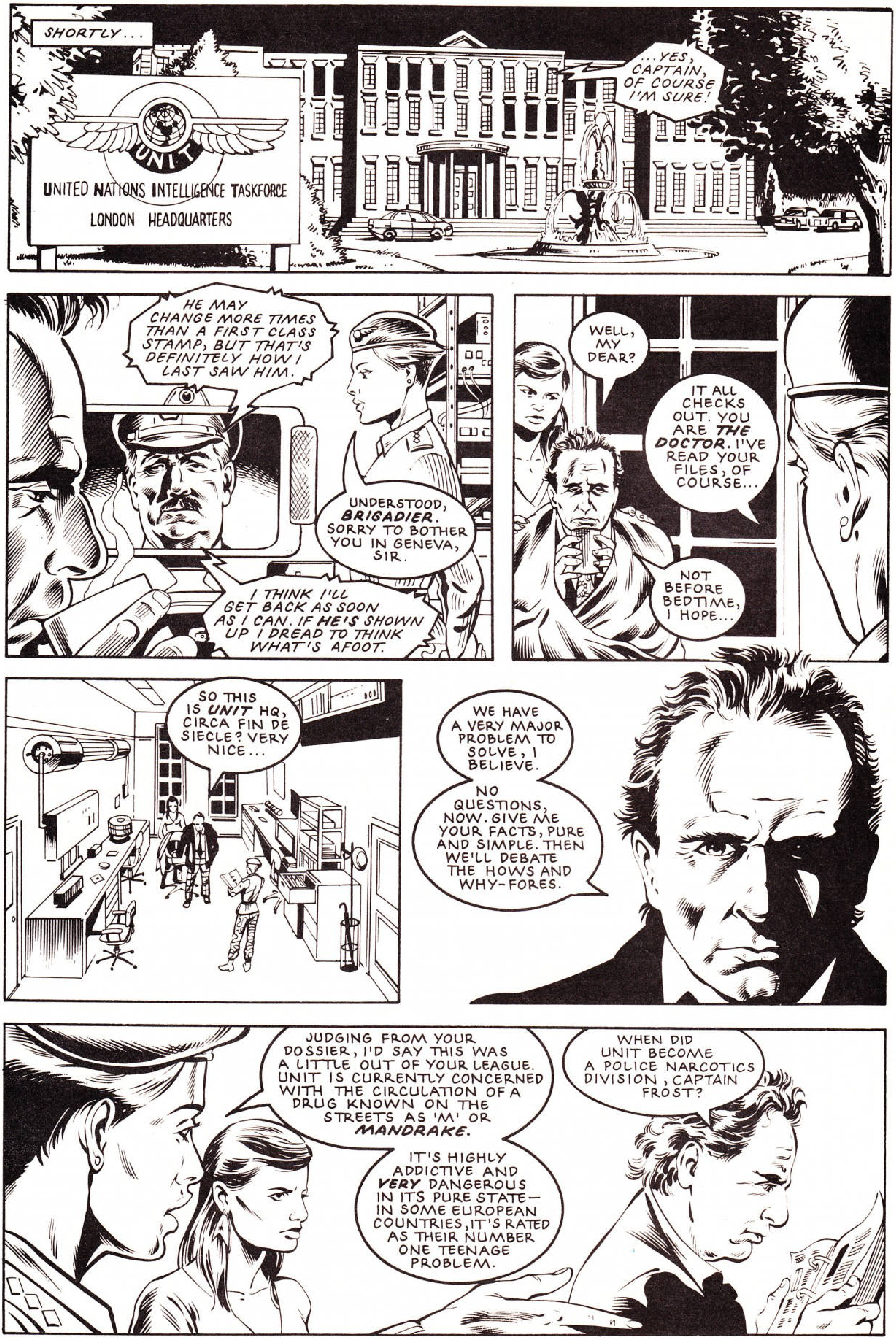
SCRIPT: DAN ABNETT PENCILS: LEE SULLIVAN
INKS: MARK FARMER LETTERS: STEVE POTTER

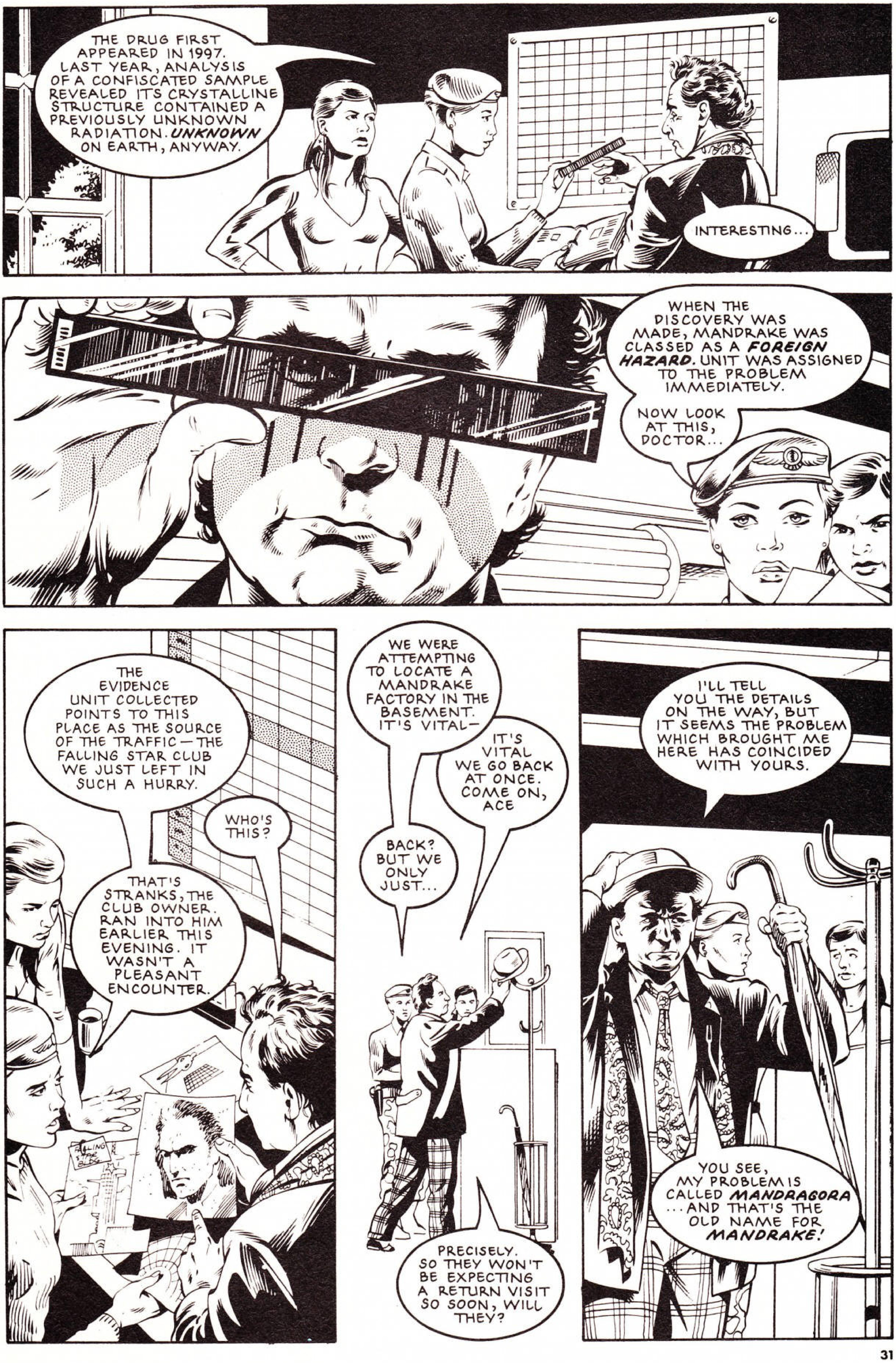

AROOOO! AROOOO!
WHAT IS IT? I...
KZZZZT!

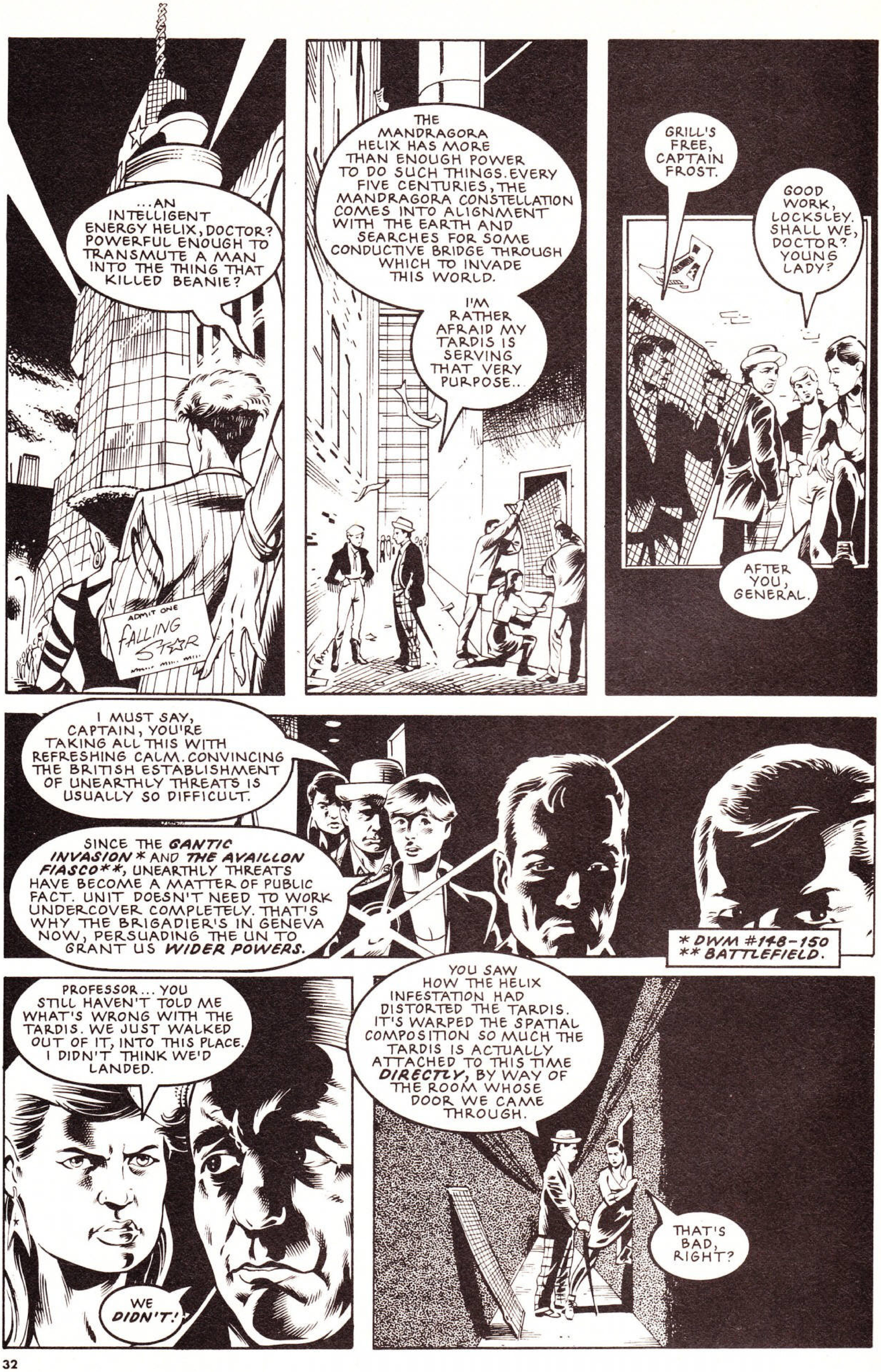

NO TIME FOR EXPLANATIONS, ACE! JUST MOVE!
GROOOAAAL!

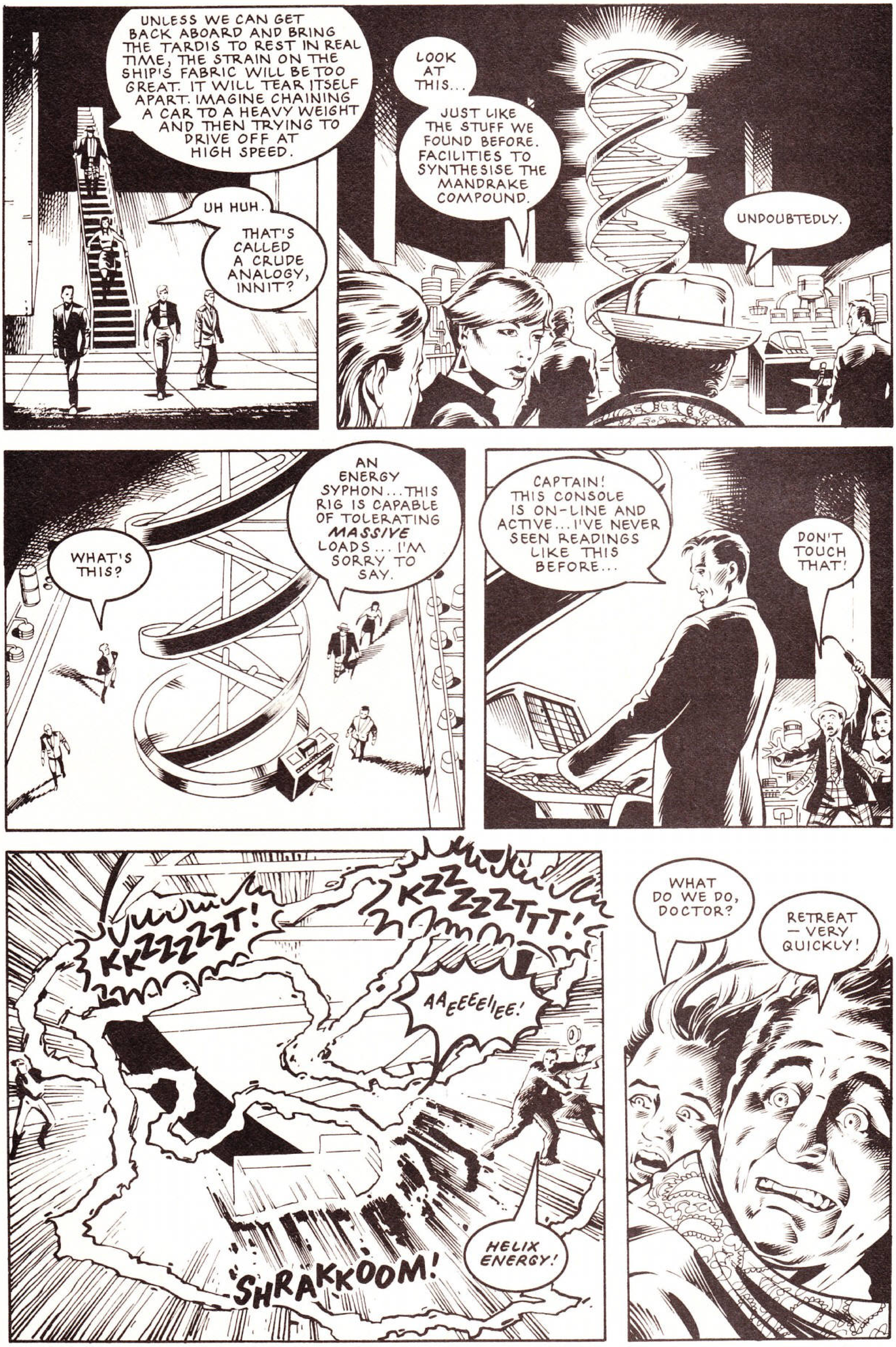

NOW THEN, YOU. DO YOU WANT TO TALK ABOUT THIS?
AARROOOOOOO!
NO, I DIDN'T THINK SO.
AROOOOO!
AARRGH!
KZZZZ
ZZZTTT!
DOCTOR!
IS HE BREATHING...
DOCTOR, DON'T BE DEAD, PLEASE...


IS IT MORNING ALREADY?
...MUST HAVE SHORTED OUT ON THE METAL STAIRS ...TYPICAL OF THE MANDRAGORA HELIX ...ALWAYS FELL FOR THAT OLD TRICK...
SHUT UP, PROFESSOR, YOU'RE HURT.
SHE'S RIGHT, SAVE YOUR STRENGTH, CHILD...
...CHILD? WHAT KIND OF TALK IS THAT? I'M OLD ENOUGH TO BE...
SHUT UP!
PROFESSOR! WE'RE NOT IN THE TARDIS ANYMORE, ARE WE?
NOT NOW, ACE...
CAPTAIN FROST TO UNIT ENCLAVE. PULLING OUT FROM TARGET SITE. CASUALTIES, REPEAT, CASUALTIES. PLEASE STAND BY.
FALLING STAR
ME BACK SOON
EXIT
DID YOU SAY *UNIT,* YOUNG LADY?
YOU HEARD HER, CHILD ...*SHUT UP!*
FALLING STAR
FALLING STAR
UNIT... WITH NEW FRIENDS...
THERE IS A TASTE IN MY MOUTH I HAVE SAMPLED *BEFORE...*
I *DON'T* LIKE IT.


SHORTLY...
UNIT
UNITED NATIONS INTELLIGENCE TASKFORCE
LONDON HEADQUARTERS
...YES, CAPTAIN, OF COURSE I'M SURE!
HE MAY CHANGE MORE TIMES THAN A FIRST CLASS STAMP, BUT THAT'S DEFINITELY HOW I LAST SAW HIM.
UNDERSTOOD, **BRIGADIER**. SORRY TO BOTHER YOU IN GENEVA, SIR.
I THINK I'LL GET BACK AS SOON AS I CAN. IF **HE'S** SHOWN UP I DREAD TO THINK WHAT'S AFOOT.
WELL, MY DEAR?
IT ALL CHECKS OUT. YOU ARE **THE DOCTOR**. I'VE READ YOUR FILES, OF COURSE...
NOT BEFORE BEDTIME, I HOPE...
SO THIS IS **UNIT** HQ, CIRCA FIN DE SIECLE? VERY NICE...
WE HAVE A VERY MAJOR PROBLEM TO SOLVE, I BELIEVE.
NO QUESTIONS, NOW. GIVE ME YOUR FACTS, PURE AND SIMPLE. THEN WE'LL DEBATE THE HOWS AND WHY-FORES.
JUDGING FROM YOUR DOSSIER, I'D SAY THIS WAS A LITTLE OUT OF YOUR LEAGUE. UNIT IS CURRENTLY CONCERNED WITH THE CIRCULATION OF A DRUG KNOWN ON THE STREETS AS 'M' OR **MANDRAKE**.
WHEN DID UNIT BECOME A POLICE NARCOTICS DIVISION, CAPTAIN FROST?
IT'S HIGHLY ADDICTIVE AND **VERY** DANGEROUS IN ITS PURE STATE— IN SOME EUROPEAN COUNTRIES, IT'S RATED AS THEIR NUMBER ONE TEENAGE PROBLEM.


THE DRUG FIRST APPEARED IN 1997. LAST YEAR, ANALYSIS OF A CONFISCATED SAMPLE REVEALED ITS CRYSTALLINE STRUCTURE CONTAINED A PREVIOUSLY UNKNOWN RADIATION. ***UNKNOWN*** ON EARTH, ANYWAY.
INTERESTING...
WHEN THE DISCOVERY WAS MADE, MANDRAKE WAS CLASSED AS A ***FOREIGN HAZARD.*** UNIT WAS ASSIGNED TO THE PROBLEM IMMEDIATELY.
NOW LOOK AT THIS, DOCTOR...
THE EVIDENCE UNIT COLLECTED POINTS TO THIS PLACE AS THE SOURCE OF THE TRAFFIC — THE FALLING STAR CLUB WE JUST LEFT IN SUCH A HURRY.
WHO'S THIS?
THAT'S STRANKS, THE CLUB OWNER. RAN INTO HIM EARLIER THIS EVENING. IT WASN'T A PLEASANT ENCOUNTER.
WE WERE ATTEMPTING TO LOCATE A MANDRAKE FACTORY IN THE BASEMENT. IT'S VITAL—
IT'S VITAL WE GO BACK AT ONCE. COME ON, ACE
BACK? BUT WE ONLY JUST...
PRECISELY. SO THEY WON'T BE EXPECTING A RETURN VISIT SO SOON, WILL THEY?
I'LL TELL YOU THE DETAILS ON THE WAY, BUT IT SEEMS THE PROBLEM WHICH BROUGHT ME HERE HAS COINCIDED WITH YOURS.
YOU SEE, MY PROBLEM IS CALLED ***MANDRAGORA*** ... AND THAT'S THE OLD NAME FOR ***MANDRAKE!***


...AN INTELLIGENT ENERGY HELIX, DOCTOR? POWERFUL ENOUGH TO TRANSMUTE A MAN INTO THE THING THAT KILLED BEANIE?
ADMIT ONE
FALLING STAR
THE MANDRAGORA HELIX HAS MORE THAN ENOUGH POWER TO DO SUCH THINGS. EVERY FIVE CENTURIES, THE MANDRAGORA CONSTELLATION COMES INTO ALIGNMENT WITH THE EARTH AND SEARCHES FOR SOME CONDUCTIVE BRIDGE THROUGH WHICH TO INVADE THIS WORLD.
I'M RATHER AFRAID MY TARDIS IS SERVING THAT VERY PURPOSE..
GRILL'S FREE, CAPTAIN FROST.
GOOD WORK, LOCKSLEY. SHALL WE, DOCTOR? YOUNG LADY?
AFTER YOU, GENERAL.
I MUST SAY, CAPTAIN, YOU'RE TAKING ALL THIS WITH REFRESHING CALM. CONVINCING THE BRITISH ESTABLISHMENT OF UNEARTHLY THREATS IS USUALLY SO DIFFICULT.
SINCE THE GANTIC INVASION* AND THE AVAILLON FIASCO**, UNEARTHLY THREATS HAVE BECOME A MATTER OF PUBLIC FACT. UNIT DOESN'T NEED TO WORK UNDERCOVER COMPLETELY. THAT'S WHY THE BRIGADIER'S IN GENEVA NOW, PERSUADING THE UN TO GRANT US WIDER POWERS.
* DWM #148-150
** BATTLEFIELD.
PROFESSOR... YOU STILL HAVEN'T TOLD ME WHAT'S WRONG WITH THE TARDIS. WE JUST WALKED OUT OF IT, INTO THIS PLACE. I DIDN'T THINK WE'D LANDED.
WE DIDN'T!
YOU SAW HOW THE HELIX INFESTATION HAD DISTORTED THE TARDIS. IT'S WARPED THE SPATIAL COMPOSITION SO MUCH THE TARDIS IS ACTUALLY ATTACHED TO THIS TIME DIRECTLY, BY WAY OF THE ROOM WHOSE DOOR WE CAME THROUGH.
THAT'S BAD, RIGHT?


UNLESS WE CAN GET BACK ABOARD AND BRING THE TARDIS TO REST IN REAL TIME, THE STRAIN ON THE SHIP'S FABRIC WILL BE TOO GREAT. IT WILL TEAR ITSELF APART. IMAGINE CHAINING A CAR TO A HEAVY WEIGHT AND THEN TRYING TO DRIVE OFF AT HIGH SPEED.
UH HUH.
THAT'S CALLED A CRUDE ANALOGY, INNIT?
LOOK AT THIS...
JUST LIKE THE STUFF WE FOUND BEFORE. FACILITIES TO SYNTHESISE THE MANDRAKE COMPOUND.
UNDOUBTEDLY.
WHAT'S THIS?
AN ENERGY SYPHON...THIS RIG IS CAPABLE OF TOLERATING MASSIVE LOADS... I'M SORRY TO SAY.
CAPTAIN! THIS CONSOLE IS ON-LINE AND ACTIVE...I'VE NEVER SEEN READINGS LIKE THIS BEFORE...
DON'T TOUCH THAT!
VWOOM KKZZZZZZT!
KZZZZZZTTT!
AAEEEEIIEE!
HELIX ENERGY!
SHRAKKOOM!
WHAT DO WE DO, DOCTOR?
RETREAT — VERY QUICKLY!

NEXT: ***THE END OF THE TWENTIETH CENTURY***

◆ CLASSIFIED ◆

MC118

◆ SHOPS ◆

WONDERWORLD 2

SOUTHAMPTON

That's right! At last there is a SERIOUS comic shop in SOUTHAMPTON! Packed with new imports, rare back issues, T-Shirts, games, artbooks, merchandise and everything you'd expect from WONDERWORLD – the COMPLETE comic shop! Open now at . . .

JONAS NICHOLL SQUARE
Off ST. MARY'S STREET
SOUTHAMPTON
0703-234815

ODYSSEY 7

AMERICAN COMICS
SCIENCE FICTION
FANTASY FILM
& HORROR

OPEN MON – SAT 9.30AM – 5.30PM

PRECINCT CENTRE, OXFORD ROAD, MANCHESTER M13 9RN. TEL: 061-273 6666

21 HANGING DITCH, CORN EXCHANGE BUILDINGS, MANCHESTER M4 3ES. TEL: 061-832 7044

6 HARRISON STREET, OFF VICAR LANE, LEEDS LS1 6PA. TEL: 0532 426325

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

These advertisements appear in *five* of Marvel's Top Selling comics. Guaranteed circulation is approx. 250,000.

For further details please call Jane Smale on:-
071-497 2121

NOSTALGIA & COMICS

14-16 SMALLBROOK QUEENSWAY,
BIRMINGHAM B5 4EN,
ENGLAND
(021) 643 0143
12 MATILDA STREET
(OFF THE MOOR)
SHEFFIELD
(0742) 769475
42 HILL STREET, COVENTRY

Now at three locations we are still supplying the widest possible range of American & British merchandise. Always quantities of back issue, current and import comics available. SF/Horror plus general film magazines and books kept in stock. All shops open six days a week. Lists of wants with S.A.E. or telephone enquiries about goods on mail order always welcome.

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
(Turn right out of Camden Town Station), Inverness is first on left, off High St)
071-485 9320

Open 7 days a week 10am-6pm

Over 900 sq.ft. of comics, science-fiction horror and film & tv.
'London's best back-issue selection'
London Evening Standard

FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps

◆ EVENTS ◆

SHEFFIELD COMIC MART

Saturday, 9th February
Polytechnic Main Hall, Howard St, Sheffield

BIRMINGHAM COMIC MART

Saturday, 16th February
Carrs Lane Centre, Birmingham

Top dealers from across the country will be selling thousands of comics – back issues, new imports (Marvel, DC etc), TV/film magazines, books, videos, posters, models & all kinds of science fiction/fantasy material!
Opens: Midday. Full details (sae):

Golden Orbit (mc),
18 Nelson Street, York YO3 7NJ

◆ MAIL ORDER ◆

DOCTOR WHO

LATEST BARGAINS
'Special Effects' H/B £2.50
'Timeview' H/B £1.99
'Encyclopaedia of the World A-D' H/B £1.99
'Tardis Inside Out' P/B 75p
'It's Bigger on the Inside' P/B 99p
+ postage
Also loads of paperback novels at 60p each.
Send 50p for list to:
Burton Books, 20 Marine Court, Marina
St Leonards-on-Sea, East Sussex TN38 0DX

American Comics and 2000AD

SAE (27p Stamp) for 38 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Also sold, plastic bags for comic protection.

The Comics
Mail Order Specialist
(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

THE MOVIE STORE

Send large SAE for our comprehensive Bi-monthly news magazine and catalogue of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks.

"The Movie Store"
Dept DW, 7 High Street. Twyford,
Berks RG10 9AB
Tel: 0734-342098

Shop open 9.30-7pm Mon-Sat

WONDERWORLD

803 Christchurch Road,
Boscombe, Bournemouth,
Dorset
Phone: 0202 422964

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SASE? What's to lose?
"NO SAE = NO REPLY"

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

Joke Shop By Post

FREE! **Britain's No.1 Joke Catalogue, packed with over 500 practical jokes from 5p.**

Whoopee cushion, wobbly lager glass, Skeletons, snakes, spiders, squirt toilet, rotten teeth, pepper chewing gum, loaded dice, trick golf ball, sneezing/itching powder, sticky ball, water bombs, luminous paint, x-ray specs, wiper specs, laxative tea bags, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. Plus lots of pop and football bargains. **The complete Joke Shop by post.** Send second class stamp with your name and address for bumper colour catalogue and Free Gift to: **MATCHRITE, The Funny Business (Dept. YK), 167 Winchester Road, Bristol, BS4 3NJ.**

YOU ON WHO

Write to You on Who, *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them! We're sorry, but personal replies are IMPOSSIBLE due to the number of letters received.

FAN ACTION (1)

I waited excitedly for a press announcement in response to the so-called 'Day of Action' (November 30th 1990). Surely the 1,500-strong *Doctor Who* Appreciation Society and millions of fans worldwide would pledge their support by getting in touch with the BBC. I certainly phoned as soon as I could and was assured by various sources that many other fans could take time for this small, yet important act which would save their favourite show.

The news I heard was devastating – less than 400 calls – is a flop. For the first time in my life I feel ashamed of fellow fans. All they had to do was make one phone call – no great task!

If the BBC decide to cancel the much loved programme then I feel a lot of ashamed, so-called fans around. It won't have been the Master, Daleks, Mary Whitehouse, Michael Grade or the current BBC chiefs who killed the Doctor off. It will have been his own followers!

Richard Taylor,
Barnsley,
South Yorkshire

FAN ACTION (2)

I regard myself as a 'real' *Doctor Who* fan. That is to say, I embrace all twenty-six years of the programme's on-screen history with equal delight and enthusiasm, not mourning past eras and bemoaning current styles.

I'm not one of the big mouthed minority who selfishly and arrogantly feel that because present *Doctor Who* is not to their personal tastes that their hysterical rantings dictating how the show should be made should immediately be complied with. To this group of people I say this:

Nothing John Nathan-Turner did led to the current situation, the virtual cancellation of the programme, you did it all yourselves with your stubborn refusal to support or encourage it. I do hope you're satisfied!

David Jones,
New Ferry,
Wirral

All enquires DWM *made to the BBC regarding the phone-in campaign indicate it reached secretaries and personal assistants, not the heads of departments it was aimed at – ordinary people just doing their jobs who also suffered, I'm told, a large amount of verbal abuse.*

*As we've said elsewhere, unlike many other shows the BBC have not announced – and may **still** not announce – the cancellation of* Doctor Who *as a television series. Despite the continuing delays we still feel the huge changes happening within the television industry are sadly still playing more on the minds of the BBC Sixth Floor than the future of one of its best-loved shows.*

*However, all fan groups are urging the Doctor's many followers to **write** to the corporation, expressing their enthusiam for the show and asking for its speedy return as a new production. That's something all readers of this magazine will, I'm sure, endorse.*

ABANDONED

What has *Doctor Who* done to deserve its current treatment? The BBC has 'abandoned' it despite the video releases, books, magazines – the merchandise list is endless. And now, BSB has merged with Sky and out go *all* BBC programmes including *Doctor Who,* the programme that they devoted a whole weekend to. My dish will be going back, as I don't want trashy American soaps in place of the programme we all love. BSB, eh? B***** Sneaky B******s!

David Bickerstaff,
Renfrew,
Scotland

*Television viewers caught out by the BSB takeover by Rupert Murdoch – such as reader **Kevin Crennell** and many more – should contact their local Citizen's Advice Bureau for more information on how to approach the problem of being saddled with what may soon be useless receiving equipment and tv channels they didn't originally pay out their money for. Sadly, it looks as though* Doctor Who *will not be turning up on this particular satellite-cable network, despite the series' success as a ratings puller for BSB's Galaxy Channel.*

MORE *WHO* PLEASE!

Your article on *Doctor Who* in New Zealand (**Issue 163**) was really good. Only being a recent fan of the series, I had no idea that the New Zealand coverage was so pathetic then. I know now that it is even worse!

We've finished showings of Season Twenty-Six so now we are stuck with re-runs of *Star Trek* on Sunday mornings. When the network running *Doctor Who,* TVNZ, were asked if they would repeat any of the earlier stories their reply was "We're waiting to see if the BBC makes a new series."

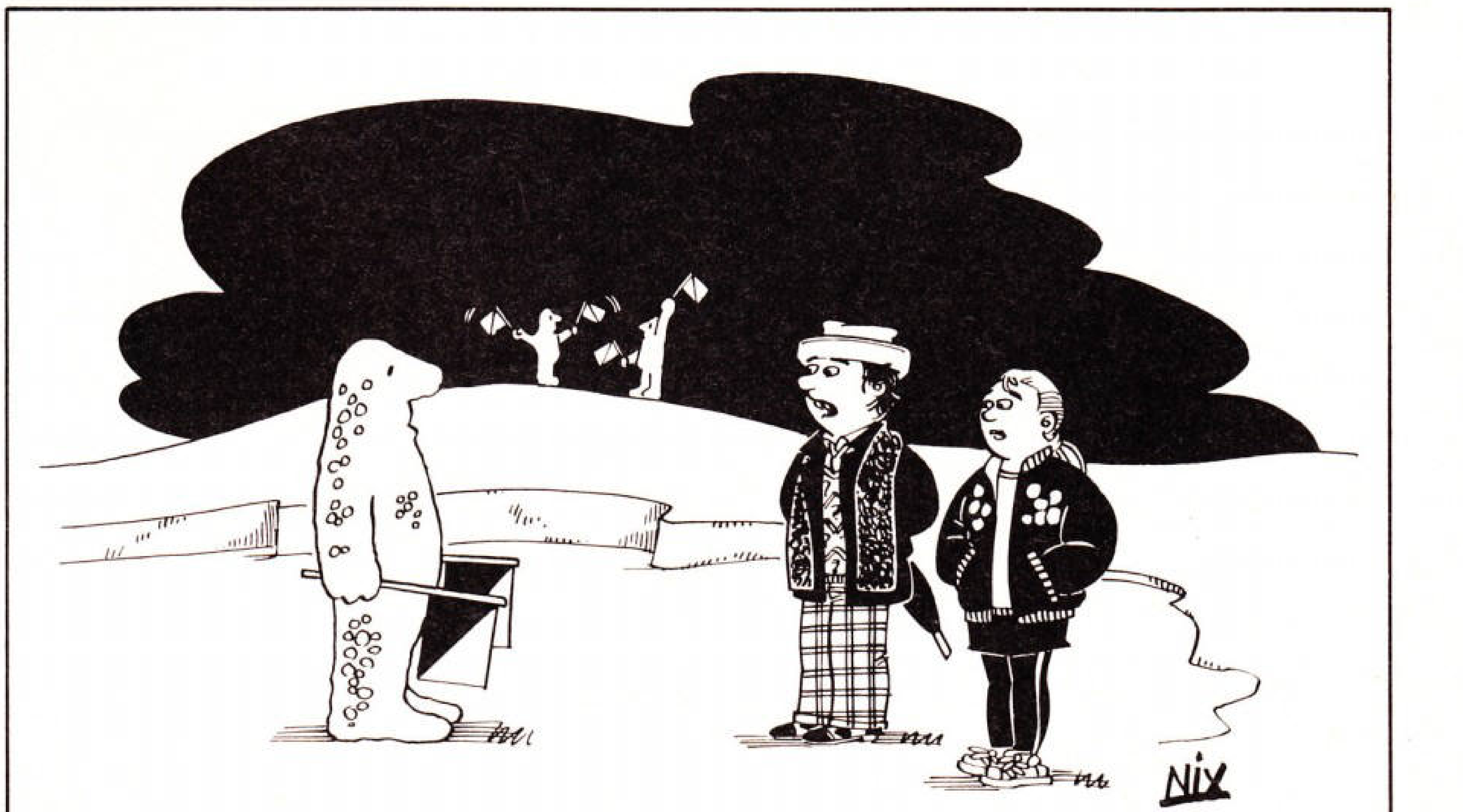
The only stories I have seen pre-Peter Davision are on BBC Video, which is also pathetic! Everywhere you look, if you're lucky to see a *Who* video, it's *Day of the Daleks!* I read about the Dapol models in your excellent magazine and the nearest place I can get them is Australia!

Target books are just as bad. In the two-book set of *The Daleks' Master Plan,* I have got book one but book two cannot be found anywhere.

I think it's a great idea to put the magazine out weekly, but it's not good for your wallet. I couldn't fork out $7.95, the price of **DWM** over here, every week! Thanks for your magazine, though, it is the only decent thing to do with *Doctor Who* over here at the moment. I joined the fan club, but it really doesn't help. I live in Auckland and the club is in Christchurch, at the other end of the country!

Chris Rainbow,
Henderson,
Auckland

Who started this weekly rumour? What are you trying to do out there kill us? By the time you read this, you should know that the New Zealand Doctor Who *Fan Club, who produce the excellent* Time Space Visualiser, *have moved base to Auckland and have a chapter in your city. Further details c/o 6 Fern Avenue,* ▶



"IT'S NO GOOD, ACE, WE SEEM TO HAVE MET THE ONLY ALIENS IN THE UNIVERSE WHO **DON'T** SPEAK PERFECT BBC ENGLISH."

◀ *Epsom, Auckland, New Zealand.*

We always advise subscribing to DWM *to overseas readers, especially as it currently means you get fourteen issues for the price of thirteen, extra-size issues (two are currently planned for next year) reach you at no extra cost and, postal services allowing, you'll get them far faster than you will through specialist shops. If you haven't already found it, The Old Book Cellar, 96 Albert Street, Auckland City sells a range of* Who *merchandise and may be able to help you on your quest. Tell them we sent you!*

WE ALSO HEARD FROM...

Michael Healy (Birkenhead, Merseyside) is enraged that our Continuity List includes *Doctor Who* stories from *The Incredible Hulk Presents* describing it as "a shabby ploy to fork out money on a flagging publication". Well, it flagged so much it was cancelled some time ago Michael – the stories may see reprint some time in the future (*Hunger from the Ends of Time* was in **DWM**) but not just yet.

Finn Clark and several others decry the appearance of text stories in a petition – let's throw that one back to you. "Continuity with *Doctor Who* on tv is rather silly," they add. "You could argue that Iron Man and the Fantastic Four are part of the Marvel *Who*-mythos, via Death's Head." Sorry – the current **DWM** team is adamant that the Marvel and *Who*niverses are two separate items. The Doctor has acknowledged the possibility of different universes on tv and Death's Head current home territory is just one of them which he might (and has) decided to visit. You'll believe a man can travel through time...

Scott Stewart asks for more information on the 'Lost Colin Baker Season' and stories such as *Evil of the Autons* and *Pericasta.* This is something you'll just have to keep reading our 'Writing *Doctor Who*' features for. Hope you like our *Guardians of Prophecy* feature in this issue.

VIDEO WINNERS

The interest in the black and white stories just doesn't let up! Printed below are the twenty lucky winners to our *The Web Planet/The Dominators* competition, which we ran in **Issue 163.** The answers were 1) Norman Ashby (aka Mervyn Haisman and Henry Lincoln 2) *TV Comic* and 3) a quark is defined in the Collins School Dictionary, (we're advanced in this office, you know) as: "a hypothetical partical believed to be the fundamental unit of other particles." But you already knew that...

The Web Planet winners were: Keith Alfred, 234 Broadwater Road, Mansfield QLD Australia 4122; D. Bryant, 109 Springwood Drive, Goninton Park, Ashford, Kent TN23 3LH; James Duggan, 8 Woodside Walk, Glenrothes, Fife KY7 5DT; James Robes, 94 Chaddasden Lane, Chaddasden, Derby, Derbyshire DE2 6LN; David Hamilton, PO Box 56132, Auckland, New Zealand: Chris Hoade, 98a Shakespeare Street, Sourthport, Merseyside; David Houlgate, Flat 3, 79 Cornwall Road, Harrogate, N. Yorks; Mrs J. McElwee, 22 Poles Road, Kirk Langley, Derby DE6 4LT; Richard Parker, 2 Camellia Close, The Ferns, Heaton, Bolton BL1 4NY; and Warren Trotman, St. John's Close, Lichfield Staffordshire WS13 6PH.

The Dominators winners were: Keith Ansell, 173 Brackenfield Road, Great Barr, Birmingham, B44 9BB; Mr M. Ashworth, 36 The Cottages, Ledston Luck, Leeds, West Yorkshire LS25 7BX; Nigel Boone, 28 Russell Park, Gilnahirk, Belfast BT5 7QW; Adam Cooper, 12 Caernavon Avenue, Burnley, Lancs. BB12 6BD; Robert Crisp, 55 Eskdale Road, Whitby, North Yorks YO22 4JH; Paul Harrington, 16 Denbeigh Close, Hornchurch, Essex RM11 3EA; Jack Loflin, Thomasville, NC 27360 USA; Al Mancusco, 225 27th Avenue Brooklyn, New York NY 11214 USA; Martin T. Torrance, 2 Berkley Court, Pimperne, Blandford Forum, Dorset DT11 8HB; and Daiman Walne, Ashton-under-Lyne, Lancs. UL7 9JX.

ADDITIONAL INPUT

Issue 166, Collector's Corner: The Dinky toy police box was first issued in 1936 and was serial coded 42a until 1940, then re-issued and renumbered 751 in 1946 and finally withdrawn in 1960. Coincidentally, Dinky Toys issued three BBC vehicles in 1959. They were a Mobile Control Room (No.967), a Transmitter Unit (No.969) and a Roving Eye Unit (No.968). All bore "BBC Television Service" and coat of arms decals. (Thanks to Mark Sherstone).

Issue 167, Those Radio Times: a number of comments on this have been received which all seem to indicate considerable variations between regions concerning the magazine's content. More welcome for a possible update in a future issue!

Issue 168, Stripped for Action: the Fourth Doctor also appears in one other back up strip, *Touchdown on Deneb-7* (**Issue 48**). This would follow *Dreamers of Death* in our contorted catalogue of comics continuity.

Issue 168, Anthony Read interview: the photograph was taken by David Grey, not Marcus Hearn.

Thanks to Andrew Pixley for most of the above additions.

DATA COILS

Entries 50p per word, cheques/Postal Orders/International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. **PLEASE WRITE YOUR ENTRY CLEARLY.** Send to Jane Smale, DWM Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swop video material. All entries must be received by deadline specified: late entries will be held over to the next issue. Cancellations should be in writing six weeks prior to publication date (second Thursday of each month).

Conditions: Marvel Comcis Ltd. reserves the right to refuse, ammend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanations. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations of provisions of the Law for the time being.

PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, and the BBC Board of Governors, c/o BBC tv Centre, Wood Lane, London W12. WRITE NOW – TOMORROW IS TOO LATE! (1)

***DOCTOR WHO* COLLECTOR** seeks toys, games, magazines etc. – from 1960's, 1970's. Top prices paid. Dale Santos, 1514 Richmond Street, El Cerrito, California 94530. Tel: 415 233-2245.(3)

CLUBS, EVENTS, 'ZINES

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 64, Wokingham, Berkshire RG11 4YW. The society also has an Overseas Department.

FRIENDS OF *DOCTOR WHO* PO Box 148, Gladesville NSW 2111 Australia.

THE AUSTRALASIAN *DOCTOR WHO* FAN CLUB PO Box 148, Gladesville NSW 2111 Australia.

NEXT ISSUE: With the launch of ***The Curse of Fenric*** next month, we talk to BBC video about their plans for future releases, the Era Tapes and more. Jane Sherwin (who played Lady Buckingham in *The War Games*) also recalls her experiences on the series. Tomek Bork (Captain Sorin) talks about his role in *Fenric* too, plus we examine *The Aztecs* and ***The Mark of Mandragora*** reaches its penultimate episode. Forty-four pages of wall-to-wall *Doctor Who* – in four weeks! (On sale 21st February!)

SUBSCRIBE TO *DOCTOR WHO MAGAZINE!*

Doctor Who Magazine is available from all newsagents and specialist bookstores – but you can subscribe to **fourteen** issues of **DWM** for the price of **thirteen**! Just fill out or copy the coupon below, enclose payment for the appropriate amount (made payable to **Marvel Comics Ltd.**) and post it to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AA.

Subscription rates as follows: United Kingdom £23.50; Overseas £33.50; United States, $71.00. Offer expires July 31st 1991 and does not include specials. Please allow 28 days for your subscription to take effect.

Please supply me with *Doctor Who Magazine* for a year commencing with the most recent copy. I will allow 28 days for my subscription to take effect and understand that the subscription does not include any specials. (Offer expires July 31st 1991).

Please tick your chosen payment method:

☐ I enclose a cheque/postal order for £23.50/£33.50/$71.00 for a year's subscription to *Doctor Who Magazine* made payable to **Marvel Comics Ltd.** This entitles me to fourteen issues for the price of thirteen with this voucher.

☐ Please charge £23.50/£33.50/$71.00 to my Visa/Mastercard.
My card number is (13 or 16 digits):

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature ....

Expiry Date ....

Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.

Name ....

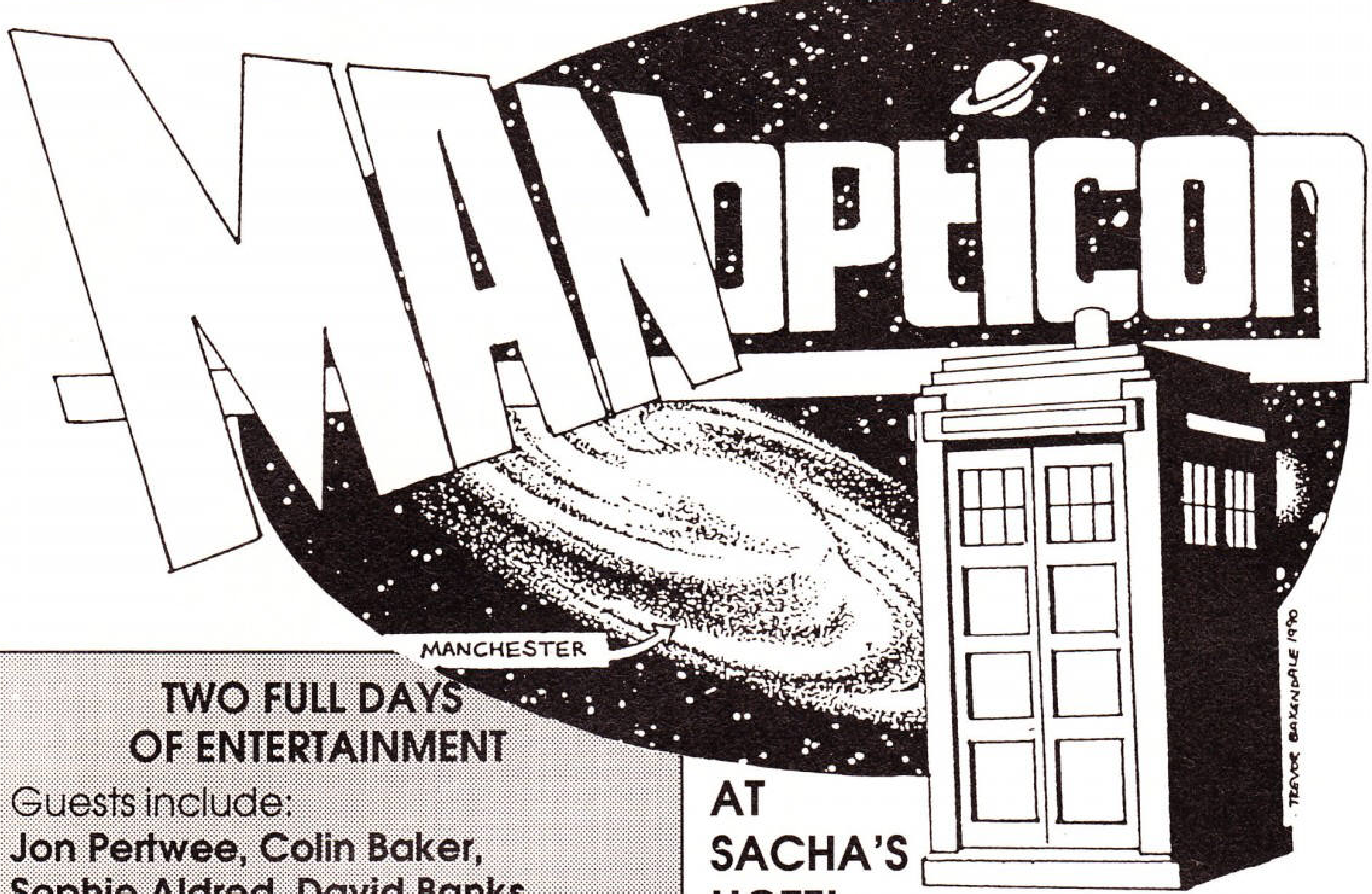
Address ....

....

.... Age ....

170

MSLG PRESENTS THE MAJOR DOCTOR WHO EVENT OF 1991



TWO FULL DAYS OF ENTERTAINMENT

- Guests include:
Jon Pertwee, Colin Baker, Sophie Aldred, David Banks Nicholas Courtney, Graeme Curry Steve Gallagher, Don Henderson Alister Pearson, Elisabeth Sladen Sarah Sutton, Pete Wallbank Debbie Watling, Stephen Wyatt
And for the first time
Jackie Lane
Master of Ceremonies:
John Freeman of Marvel Comics
(Guests Subject to Work Commitments)

PLUS

- *Celebrity Cabaret*
- *Demonstrations and Displays*
- *Competitions and Games*
- *Charity Auction (Buy a Dalek!)*
- *24 Hour Video Room*
- *Free Glossy Booklet*

**AT
SACHA'S
HOTEL
12 Tib Street MANCHESTER
30th & 31st March 1991
Starts 10am**

All cheques and postal orders payable to:
MANOPTICON

Send to:
Manopticon Registrations
22 Seven Acres Lane,
Norden, Rochdale,
Lancs, OL12 7RL.

Details of discount accommodation available with Registration Pack

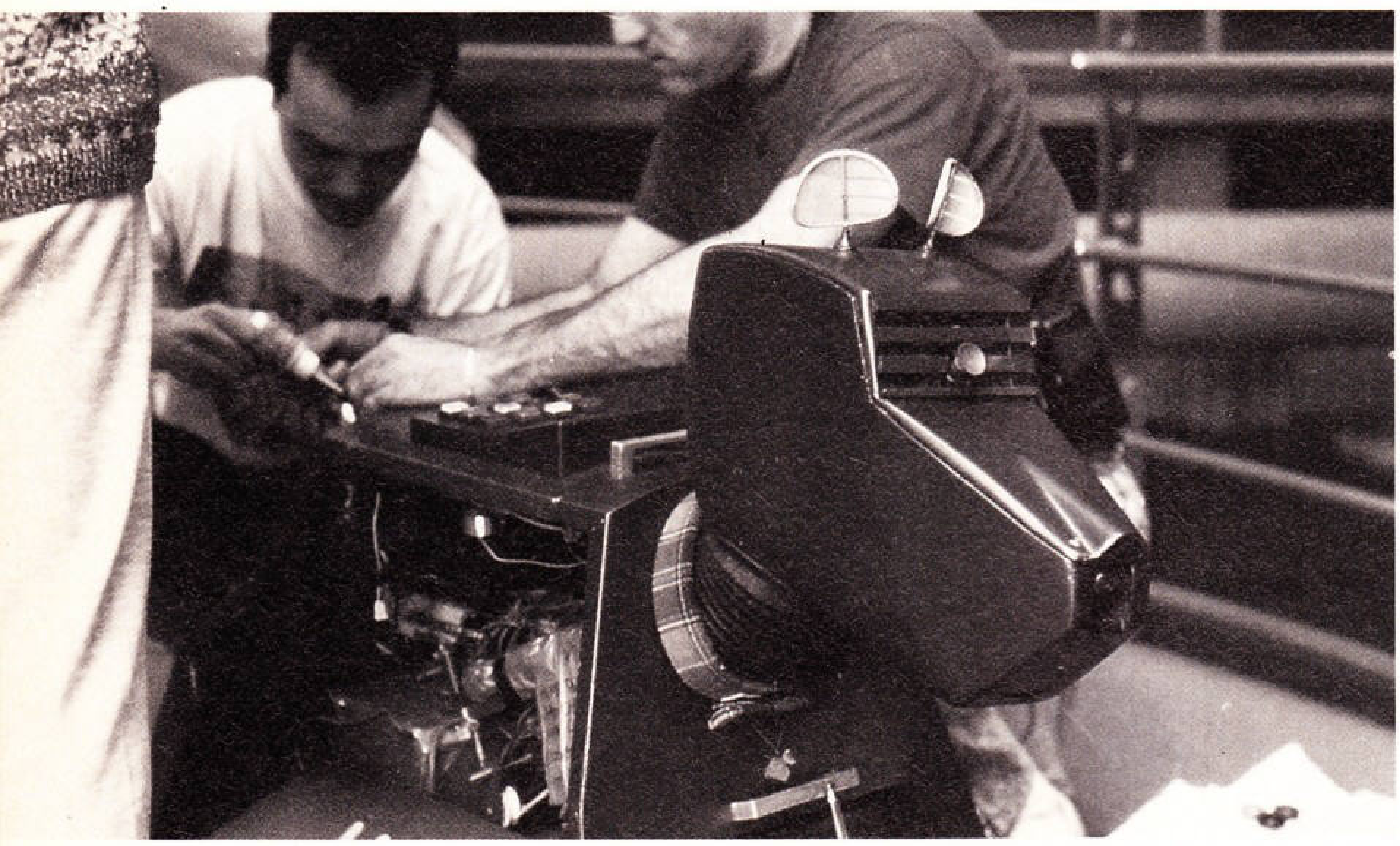
Prices
Saturday only £16, Sunday only £12
Both Days £25

All Proceeds in Aid of THE CHRISTIE HOSPITAL AND HOLT RADIUM INSTITUTE

NAME . . . .
ADDRESS . . . .
. . . .

I WISH TO REGISTER FOR MANOPTICON ON:
SATURDAY ONLY ☐
SUNDAY ONLY ☐
BOTH DAYS ☐ Please tick one box only
I ENCLOSE A CHEQUE/PO FOR £_____

THE SEARCHERS



K9 is readied for patrol outside the Lloyds building in London, for recording of the *Search out Space* programme. Photo © Jacqui Papp

Mark Duncan trails the Doctor and Ace on their most recent foray onto our television screens. . .

Inevitably, any long-lived programme will produce offshoots, be they simply merchandise such as magazines, books and videos or, in the case of *Doctor Who*, a spin-off pilot like *K9 & Company* in 1981. Then there are those gems of *Who*-related material of which last year's *Search out Space* is an example; now joining the ranks of *Nationwide*, *Blue Peter* and *Going Live*! in the BBC archive.

The BBC Schools programme designed for nine to eleven year olds was divided into four five-episode blocks, the last of each filmed as a special. *Search Out Space* was the 'Planet Earth' special and in what constituted the only new Doctor/Ace tv material for eleven and a half months, was a pleasing offshoot of the programme's enduring appeal played completely in-character by its regular actors.

"Space is a fairly popular subject in the national curriculum," said Producer Lambros Atteshlis, and the *SOS* team "...had to think of a way to excite the children's imagination." He co-wrote a first draft script with Director Berry-Anne Billingsley early in 1990. This underwent discussion and alterations in concert with Series Producer Robin Mudge. "The only change was in the style of the episode. Orginally K9, the character Cedric and Ace were to be contestants with the Doctor as an intergalactic game show host. This didn't involve the audience enough so it was changed to the Doctor as a quizmaster. . ." with the children now as unseen adventurers, aided by the stars.

When Lambros contacted Sylvester McCoy and Sophie Aldred (the latter then in a stage muscial of Denise Beegan's *Daisy Pulls It Off*) he was amazed by their immediate enthusiasm; citing the educational aspect appealing most to them. "I think I was a bit surprised. But they were keen to do it once we'd explained what it was all about."

Stephen Johnson was chosen as Cedric – in the script '. . . the most intelligent inhabitant of the planet Berk' – because of his availability and popularity having worked with both Sophie (*Corners*, 1988) and Berry-Anne Billingsley.

K9 has appeared in other non-*Who* shows such as *Mat & Mutt*, *The Computer Programme* (at Hampton Court maze) and *The Generation Game*. His character seemed a little more emotional and flustered than his literally-minded tv series persona but again John Leeson's voice remained untreated in post-production as per *The Five Doctors*.

Visual Effects Designer Mat Irvine virtually rebuilt the dog from the inside out, with new electronics and disc ears (fine ribbed mesh without the internal ring aerials) but retaining its model racing-car differential fitted to the front axle, giving K-9 front wheel drive and the ability to cope with cables, shallow steps and the unevenness of the pavement. As with *K-9 & Company*, he had carrying handles in his back and a metallic blue finish; not green (see **DWM Issue 162**).

Peter Findley, brought in as Assistant Producer specifically for this episode, acted as uncredited Set Designer – he dressed the studio Control Gallery with a TARDIS wall flat found in storage for the opening K9/TARDIS scenes. Responsible for the overall look of the show, he found the Avalon Travel Agency and The Danish Kitchen shops in Ealing near BBC premises, for which Assistant Floor Manager Crispin Avon (doubling as Props Buyer) provided world shapes, planetary postcards and even a joke alien hairy arm!

The interior of Cedric's spaceship was in fact a disused foot tunnel in the London Underground running parallel to Shepherd's Bush Station; an area free of rails and suitably quiet after the mid-evening service had finished. "London Transport were great!" enthused Mudge. Officials quickly giving film permission in one of their large amount of disused tunnels and old stations. The crew were able to erect the set and dry ice machine, camera and lighting rig whilst trains were running nearby, then shot all Cedric's material in a night shoot.

Jodrell Bank were equally co-operative and serendipity played a hand. "We had to fit our filming into their observing timetable. Luckily that day the dish required maintenance for one hour so it was placed in the vertical; zero azimuth." Only otherwise done to shake snow from the receptor during winter, it allowed Sophie to actually sit in the dish for an unscheduled long shot taken from the Jodrell Bank Science Museum. Then recording moved into the grounds surrounding the Observatory to film her other scenes.

CROWD PULLER

Surprisingly, a crowd-puller like K9 provided no general public problems for the crew at their Lloyds Building location in London, temporarily taking over the pedestrian concourse ramp for afternoon shooting. "There were a few people as you'd expect but luckily no big crowds." said Mudge.

Mat Irvine was on site to control the dog [using a two six-channel FM rig, which is less susceptible to signals from the LPU (Lightweight Production Unit)

Sylvester McCoy makes a brief return to BBC Television as the Seventh Doctor. Photo © BBC.

camera] and recording stopped once or twice for minor repairs, such as the animal's back computer glued back into place when it came loose.

All location footage was recorded on professional Beta-SP videotape and the team took a CSO Switch with them; this connected to the OB camera's output and allowed on the spot tests for 'change-overs' (eg: K9's London shots superimposed onto Ace's mini tv screen).

For studio recording, the regular TV Centre studios were unavailable so the production utilised the BBC Model Stage at Ealing, previously used for lighthouse exterior filming in 1977's *The Horror of Fang Rock*. Only one camera was used on-set and the planned use of a yellow CSO cyclorama had to be dropped when it was found to be too time consuming to alter the systems to accept the change. The standard blue backdrop was used instead and K9 had to be lit very carefully by John Collins to avoid the travesties seen in the 1978 story *Underworld*, such as K9 disappearing partly when a starscape background was keyed in from the Gallery.

Videotape Editor Dave Austin doubled as a kind of Video FX Operator for the episode, designing the graphics for the 'Ultimate Challenge' captions, a computer graphic image of a cartoonish planet surface (including an odd-looking Dalek) and took a multi-colour visual 'howl-around' vortex reminiscent of the Jon Pertwee 1970-73 credit sequence from another programme.

The spinning Police Box in space had a similar Seventies ethos but the most impressive shot was the TARDIS materialising in the sky over Ealing for the beginning of the episode.

Apart from utlising the introduction of Ron Grainer's original theme tune to open the special and an edited version of Keff McCulloch's McCoy theme over the closing credits, the stock music came from 'Mood Music' discs. As Mudge explained: "It's a fairly generic type of music to intimate summer, winter, jaunty, sad, etc. The BBC have thousands of them – most of them done on synthesizers – and you selected what you need." The 'Ultimate Challenge' sting was composed by the Radiophonic Workshop but the 'Commercial Breaks' themes came from *The Editor's Companion* published by K.P.M. and (the fourth advert) *Ena Baga*, arranged by P. James and published by Dewolfe Music.

Stock footage for the 'Beautiful Earth' segment came from BBC wildlife programmes like *Wildlife On One* and NASA footage featured some rocket lift-offs, Apollo 11 & 13 moonwalks, Skylab and space shuttle interiors. All were provided by the BBC Film and Videotape Library at Brentford who also sent some required snowy wastes clips from the award-winning *Kingdom of the Ice Bear*.

"We received a whole lot of stuff and, funnily enough, we selected the same shots as was used in an episode of *Red Dwarf*!" revealed Lambros Atteshlis [Season 3, Episode 2: *Marooned*].

Mudge believes that the Doctor's football rattle and ice cream cone visuals were a collaborative in-joke between Sylvester and Director Berry-Anne; an example of their mutual quirky humour.

The *Radio Times* learned that *SOS* were filming a *Who*-based installment and contacted Lambros accordingly, to interview Sylvester during his one day studio session. Rowena Mafham's quarter page colour feature appeared in the 17th-23rd November edition with a *The Greatest Show In The Galaxy* Doctor/Ace publicity location still by Don Smith.

Not surprisingly, the special was something of a minor triumph by all accounts. Unfortunately, there are no plans to repeat the exercise. ◆

Thanks to Robin Mudge, Nicki Wardle and Lambros Atteshlis for their valuable assistance.

CAST

The Doctor	*Sylvester McCoy*
Ace	*Sophie Aldred*
Cedric	*Stephen Johnson*
Voice of K9	*John Leeson*

PRODUCTION

Producer	*Lambros Atteshlis*
Asst Producer/ Set Design	*Peter Findley*
Director	*Berry-Anne Billingsley*
Cameraman	*Mike Dauncey*
Asst Cameraman	*Paul Cox*
Sound	*Dave Brinnicombe*
Lights	*John Collins*
Visual FX Designer	*Mat Irvine*
Asst Floor Manager/ Props Buyer	*Crispin Avon*
Videotape Editor (FX)	*Dave Austin*
Production Asst	*Eve Lucas*
Unit Manager	*Valerie Booth*
Researcher	*Teresa Griffiths*
Series Producer	*Robin Mudge*

OB RECORDING

Avalon Travel Agency, Ealing	14th May
The Danish Kitchen, Ealing	14th May
London Underground (Foot Tunnel nr Shepherd's Bush Station)	15th May
Jodrell Bank Observatory	18th May
Lloyds Building, London	21st May

STUDIO RECORDING

BBC Model Stage, Ealing	20th May
Effects work: TV and Film Studios, Ealing	25th May

ORIGINAL UK TRANSMISSIONS

(All BBC 2, 10.15am)
Wednesday 21st November 1990
Wednesday 28th November 1990

Return to Action

The Third Doctor: back in action? Photo (*The Five Doctors*) © BBC.

It's just over twenty-one years since Jon Pertwee took centre stage as the Third Doctor, back in 1970. The actor remains in the public eye and has some incisive comments on the state of television today...

Jon Pertwee as the new Doctor? It sounds like one of dozens of rumours that have surfaced during *Doctor Who's* recent hiatus. We went straight to the source to check this particular rumour, speaking to Jon himself during his visit to Panopticon X, back in September. Although the Doctor's third incarnation was slightly jet lagged from a recent trip to New Zealand, he was still happy to talk about a possible return to the series and discuss the character that continues to be an important part of his life.

Almost ten years after leaving *Doctor Who,* Jon returned to the series for the twentieth anniversary special *The Five Doctors.* Despite the long absence of almost ten years, Jon had no difficulty stepping back into the part.

"When we did The *Five Doctors,* Lis Sladen and I were concerned about how we were going to work together, not having done so for some years. We went up on top of a mountain in Wales and did our first scene and reeled it off in one take, with absolutely no problems at all. It was as if we had never stopped working. It was just an instinctive thing."

In 1989 Jon was back as the Doctor again, this time in the stage play *Doctor Who: The Ultimate Adventure.* How did the role have to be altered for a live audience? "The performance had to be enlarged," Jon explains. "It couldn't be played down in the way I do on television. I work to a television camera very much like I work to a cinema camera but the theatre technique is quite different. The performance had to be bigger, in this show particularly, because we were playing very big theatres."

Although *The Ultimate Adventure* was originally written as a vehicle for the Third Doctor, Pertwee worked closely with his former script editor Terrance Dicks to make sure the script properly reflected his Time Lord alter ego. "We had a short rehearsal period really, so we had to get it right before we went to rehearsals. I got a very early copy of the script and made copious notes, suggestions and cuts. Terrance and I have worked closely for years, so that presented no problem. We agreed on many things."

Did the script evolve as the show went on? "Yes, but not a lot because I was hardly ever off the stage so I certainly didn't want to do any rehearsing when we were on the road. The kids [the rest of the cast] did, because they were doubling up and playing five or six roles each. If somebody got sick, then somebody would step in and take over but I didn't rehearse on the road at all. We got it more or less right.

"Our main problem was the technical side. Our lasers had to be adapted and other things we thought we were going to get from the lasers we didn't get. You couldn't believe what Mondays [the day the play started at each venue] were like, with all that stage shifting in full view of the audience because they couldn't get the lighting right, ever, in the whole run. You always saw the stage hands coming in and shifting the scenery and it was frighteningly distracting for the audience.

"In Chinese or Japanese theatre they change scenes in full view of the audience because the stage is such that you can light one side of the stage very harshly and shift things in the dark while the play continues on the other. In our case, everybody could see them – you'd get some terrible Highland stage hand who didn't know what the hell he was doing anyway, and probably in farmer's boots, clunking across the stage. This was going on while we were trying to do a scene on the other side of the stage. That was always difficult so Mondays were always pretty hysterical!"

Jon would play any possible return to 'his age level'. Photo (*The Sea Devils*) © BBC.

One of the benefits, according to Jon, was the feedback from a live audience, something which cannot be experienced in front of a camera.

"It was very much more fulfilling because I always used to include a certain amount of humour into my performances as the Doctor on television, a little tongue in cheek, but you never got any laughs. It was a joy, therefore, to go on in a stage production and with the very first line, I got a roar of laughter. That was very satisfying. On television, you don't get that reaction."

A NINETIES STYLE?

In addition to the third Doctor's appearance on stage, rumours continue to circulate concerning Pertwee's possible return to the role he left in 1974. "This all started when a friend of mine heard that Verity Lambert, the original producer of *Doctor Who,* had expressed an interest in taking over the production of the series because I gather it was up for grabs. She would like to choose one of the early Doctors; I think that was what she said, that she was interested in using an old Doctor –" Pertwee smiles, then jokes, "As most of the old Doctors are dead, I stood a good chance."

And if the story is true? "If Verity Lambert had said that – I've only just got back to England – I would have got in touch with her and told her that if she was serious about it, I'd be tickled pink to work with her. I have great admiration for Verity. She's a marvellous producer and a lady with enormous integrity."

Jon's quick to point out that his interpretation of the Doctor might have to change a bit in the Nineties. 'I couldn't put the vitality into it that was there in my era, because I did use a lot of the physical aspects, like Venusian karate, charging about on motorbikes, that sort of thing. I'd be doing it a lot slower now. Somebody like Verity wouldn't expect me to do something that I obviously couldn't do and it would be written accordingly, rather like Bill [William] Hartnell. Bill wasn't physical in any way. He was irascible, not physical. Therefore I would find it a challenge and I would play it at my own age level." One of the reasons for Pertwee's renewed interest in appearing in the the series – be it as the Third Doctor once more or a 'new' incarnation – is the possibility that a new (or former) producer may signal a different, more serious direction for the series when it returns.

"James Hill, a brilliant director who worked on *Worzel Gummidge,* made a wonderful remark to me. he said 'It's very easy to be silly but it's very difficult to be funny.' This is where you've got to watch it. If things get silly, then they get irritating and I wouldn't like my Doctor to be associated with anything which I thought was silly. I think that perhaps there have been times that the show has gone perilously near being silly.

"God forbid, I wouldn't criticise the show because I haven't been watching it. I have occasionally seen one which is why I made the last statement but yes, I'm sure that if you get a producer who thinks the same way that I do in their approach to the part, as Verity did, that's what I mean.

"Look at something like *An Unearthly Child,* which is a remarkable piece of film making. I saw it for the first time in Los Angeles a few months ago and I had never seen it before. I thought it was marvellous; black and white, with tremendous atmosphere and I thought, 'Who the hell needs colour?'. In black and white it was spookier and more exciting, I think."

Jon takes exception to a recent interview with Derrick Sherwin when he recalls his casting as exiled Time Lord. The former producer had remarked that he'd been nervous about casting someone with a light entertainment background as the Third Doctor.

"That's actually very evil of him to say that, because he and Peter Bryant chose me *because* of my approach to comedy. They thought they wanted me to play the guitar and sing folk songs, which was part of my act when I was working in vaudeville. That's why *Spearhead from Space,* the very first story I did for them, was a bit jokey, I thought, with the shower scene and so forth.

"I took one look at that in the rushes and said, "This is not right," so we dropped that approach very quickly. Thank goodness they saw it too, otherwise they would have pursued it from that angle. That is evidently why they chose me, because they thought it would be fun to have this lute–playing Doctor. It was a bit silly, because Pat Troughton had just done it and it would have been a mistake. He was the tramp and the clown and I came in as the dandified sort of folk hero."

NEW PROJECTS?

Recently, Jon has been busy with several new televsion proposals. One of these is *Figley, Rufus and Dog,* a comedy he has been very involved in himself.

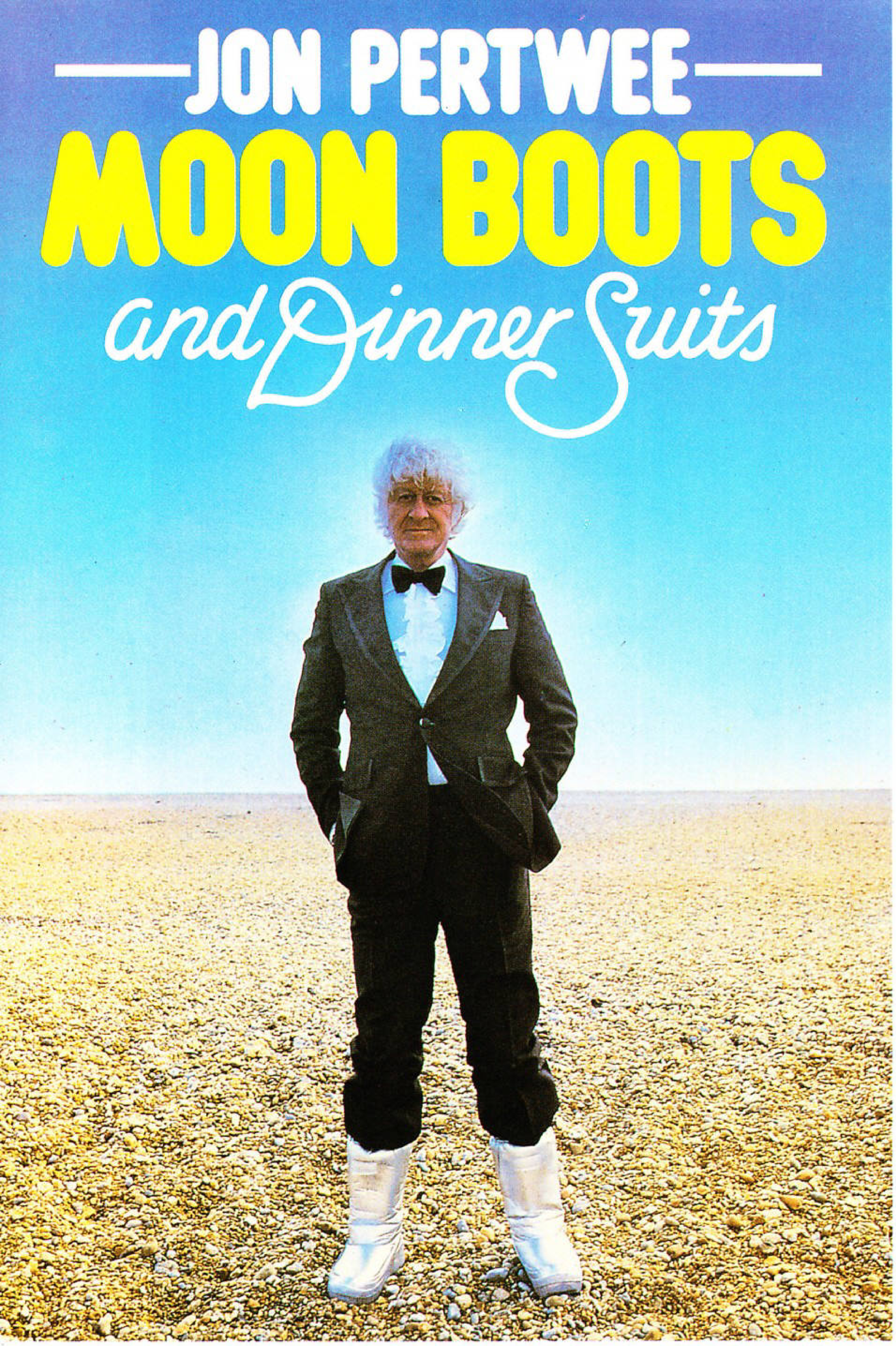
"The main character is an Irish tramp, Figley, a gentleman of the road, a lecher, a drunkard, a poet, and a confidence trickster. I got the name from W.C. Fields

▶

—JON PERTWEE—

MOON BOOTS

and Dinner Suits



Jon Pertwee's autobiography, ***Moon Boots and Dinner Suits.***

who went all around the world, would take his money and open up a bank account in Leeds or Leicester – wherever. When he was asked his name he would say something like 'Figley E. Whitesides,' and deposit three hundred pounds under that name and keep the banking slips in his cabin trunk.

"Anyway, one day somebody stole the trunk with ten years' worth of banking slips from all over Europe and when he died his wife and son tried for years and years to trace the accounts but were never able to. So there's still money sitting around in all these banks under these strange names! One of them was Figley and I've always loved the name, so I used it."

And the other characters? "Rufus is a little boy in a special school, his mother is a drug addict and his father is a Nigerian seaman who's pushed off and left him. The Dog is a drug sniffing police dog with withdrawal symptoms. He gets a bit fed up, helps Figley escape from jail and the three of them go off and face the world together. I think it's lovely."

Jon's collaborator on the project is a young writer, Oliver Grey, who was formerly the stage manager on *The Ultimate Adventure.* "He showed an immensely original sense of humour, with a thing he did using photographs and captions that he used to put on the notice board. I thought they were terribly funny and I asked him if he'd ever written anything. When he said no I gave him the basic idea and asked him to rough me something up. He wrote two scenes and I thought they were extremely funny, so we worked on it together."

Reaction to the perhaps bizarre-sounding series has been less than overwhelming. "I've already had three turndowns," says Jon. "The first came from an old friend of mine at Thames Television who told me they couldn't possibly afford to do the show. Then somebody else said, 'We couldn't do this because it's for children and we can't have a small, eight-year old boy swearing like this.' I came right back at them and asked, 'Who says it's for children?' In *Worzel,* the langauge I used was absolutely extraordinary but nobody ever knew what I was talking about. They were all Elizabethan swearwords!

"I did get a very nice letter from one of our top lady producers who's a great friend and neighbour of mine and she said, 'I would like to say here and now that I dread it when friends of mine send me scripts, because I just do not know what I'm going to say to them. In this case I had absolutely no qualms, because it was impeccably written and very funny. I think it's lovely but I can't do anything with it because my company is just about to make big movies and big maxi–series and this is not my market, really."

"I don't think anything's going to happen with it because British television is in such a powerless state at the moment," John feels. "I also don't think anybody is going to be interested in setting up a series which, when anyone sees the name Jon Pertwee connected with it, is going to think 'Money!' It's what worried everbody about *Worzel Gummidge.*

"The BBC turned that down flat and said there wasn't any hope of it being a success – it was going to be far too expensive. I said, 'That's very foolish of you,' and took it to Thames and Thames turned it down flat as well. I began to lose confidence until that very perspicacious gentleman Mr Lewis Rudd from Southern Television said, 'I think this is magical and I'm going to do it.' He did, and we were able to raise two, three or even four fingers sharply in the face of the BBC, because within four weeks we were a massive cult, the darling of the media. It just goes to show you, because there were the BBC and Thames both saying it had no future. So I'm quite convinced that this new project..."

Another disapointment for Jon is the lack of movement on the proposed science fiction drama *Star Watch,* which is still seeking finance despite numerous setbacks that seem to go hand in hand with launching such series. Both Jon and Patrick Troughton were involved in the early stages of the project's development.

"I was also going to do this sort of medieval series which the producer [of that project] was adamant he would have no trouble selling. I told him I thought the script lacked something, that it lacked a lot and that I wasn't happy with it. He said 'That's utterly unimportant! The important thing is the concept, you always get the script right and I'll have no trouble selling the idea.' But he did and he came back to me with, 'We can't move on this one at the moment. The boys aren't quite experienced enough to write the scripts,' which I could have told him nine months earlier. I thought it was a lovely idea but, again, they spent fortunes."

Despite these recent setbacks, Jon remains philosophical, trying not to take disappointments to heart. "It's silly, really, because at my age I should be retiring. My wife says, 'Why are you worrying yourself? You've got a good life, you've got a lovely home in the sun: why don't you sit back and enjoy it?' I can't. I come from generations of theatrical people and I want to die in harness. I want to go on working."

And what of the long-promised follow up to *Moon Boots and Dinner Suits,* his autobiography?

"I haven't been out of work. I wrote the first one because they cancelled *Worzel.* There was nothing else to do, so I went to my home in the mountains of Andorra and I wrote from half past six in the morning until half past one, had some lunch, then I'd go skiing for the afternoon. I got the book finished in six months.

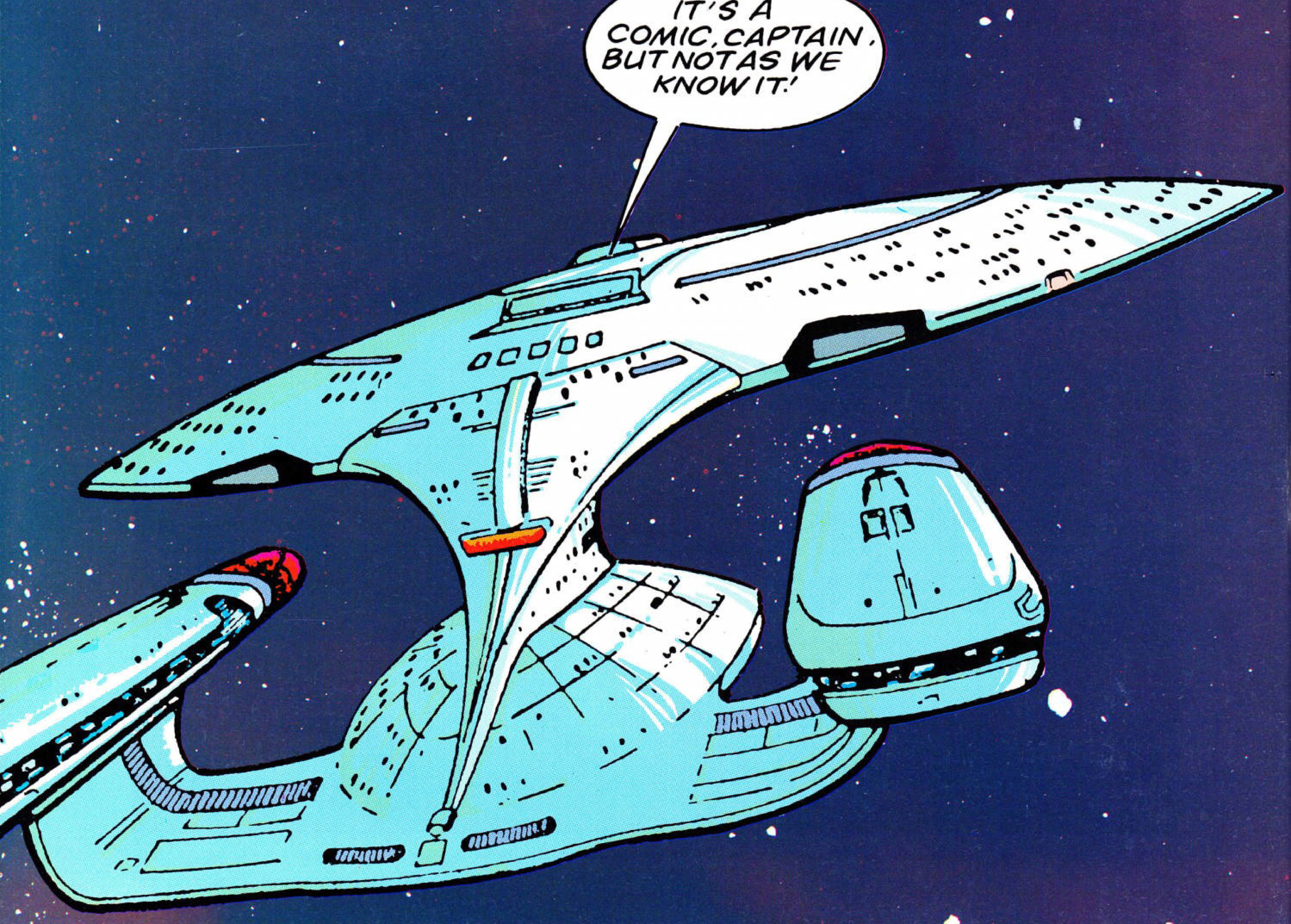
"It wasn't supposed to be a literary effort. My father was a most eminent writer, one of the best writers of his time. My brother [Bill] is a writer too, but I can't be expected to be up to their standards, although I had an enormous amount of praise for the book. People find it entertaining and they found they couldn't put it down, they wanted to keep reading it. I'll eventually do the second half, I expect." Does that mean Jon Pertwee will start working on *Moon Boots II* the next time he's out of work? "Yes, which looks like now!' the actor laughs. "In February, I think I'll start book two." ◆

Interview by Joe Nazzaro. Jon Pertwee will be appearing at WhossierCon 1: The UNIT Reunion in April. Details see Gallifrey Guardian Page 7.

Jon enjoys a quiet moment on stage with Crystal (Rebecca Thornill) in *The Ultimate Adventure.* Photo: Mike Daines.

STAR TREK®
THE NEXT GENERATION

OUT NOW-
FROM MARVEL®!


IT'S A COMIC, CAPTAIN, BUT NOT AS WE KNOW IT!